

**Teaching as Creating Harmony Out of Differences:
The Role of the Imagination in Christian Education**

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**by
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Abstract

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Many Christian educators widely recognize teaching as form of art. However, most Christian educators have insufficiently explored the role of imagination in the art of teaching. This dissertation explores the essential role of imagination in the field of Christian education and develops an imaginative pedagogy and identifies teaching as an imaginative act.

Imagination is the artistic capacity to harmonize Christian traditions, lives, visions, and actions and to mediate God's transcendence with God's immanence. Therefore, imagination is not something superfluous that should be separated from real human history, but is the real power that enables humanity to participate in the history of God's Praxis in this world. Since humans are created in the image of the Creator, they can subjectively participate in the ongoing creation of God as Artist. The imagination enables us to visualize and actualize God's vision. Imagination is the capacity to expand personal faith into participatory and active faith. Moreover, imagination is the capacity to create harmony between the past and the present, formation and transformation, an individual and a community, and the particular and the general.

The study of the theological and educational role of imagination crafts a theory of imaginative pedagogy and teaching as an imaginative act. The imaginative pedagogy suggests the artistic, creative, and rhythmic flow of four movements: remembering, encountering, visualizing, and actualizing. Teaching is an imaginative act of harmonizing these four movements with five variables: imaginative visions, teachers as artistic evaluators, learners as artistic subjects, environment, and wonder of the Spirit. The concepts of an imaginative pedagogy and approach to teaching are far from superficial; they are valid, just as Jesus' employment of these techniques in His own teachings were valid. Imagination-centered approaches to teaching and pedagogy are as applicable to curriculum development today as they were two thousand years ago.

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CHAPTER 1

The Need for Imagination

Problem, Thesis, Methods, and Contributions of This Dissertation

A few years ago, a Korean-American professor invited me to a jazz concert for Christians. I was amazed as I listened to the harmony of the beautiful sounds of trumpet, flute, drum, keyboard, and other instruments. I was impressed by the musicians' ability to harmonize the different sounds of their musical instruments. Every player moved fingers or parts of his or her body according to the rhythm of the music, and harmonized with one another. They created a harmony out of differences. All of the musical instruments contributed to creating harmony with their own unique sounds. The musicians spiritually, emotionally, and physically became one in the rhythm of the music. Most of all, I was amazed by the improvisation in the Jazz concert. Even though the musicians played their instruments according to improvisational rhythms, they made beautiful harmonies. They were inspired by something Holy and moved their bodies in time with that inspiration. After the concert, I kept asking myself, "What on earth is this human capacity to create harmony out of different sounds of instruments?" and, "What is this inherent power to touch holy inspiration and to create improvisational rhythm and flow in jazz music?"

Alfonso Montuori compares teaching with playing jazz music that emphasizes improvisation and harmony in a variety of musical instrument sounds.¹ In this sense,

¹ Alfonso Montuori, "The Art of Transformation: Jazz as a Metaphor for Education," *Holistic Education Review* 6 (1996): 57-62.

Jazz players can be compared to students who ontologically possess and create different sounds, listen and respond to the rhythms of others, and create artistic rhythms as a kind of harmony out of their differences in the classroom. Even though Montuori describes the artistic flow of teaching as the improvisational and inspirational play of Jazz music, he does not explore the capacity to create harmony, inspiration, and improvisation. I argue, however, that humans can ontologically tune their differences to a common code or rhythm. All humans as well as musicians can create great beauty as harmony out of different voices and sounds in a kind of musical rhythm. If differences can be thus harmonized with each other in a rhythm, what is this power to create harmony? What is this human capacity to make artistic and rhythmic collaborations?

This dissertation assumes that imagination is the capacity to create harmony out of differences, to harmonize humanity with divinity, and to create the inventive rhythm of teaching. Many educators identify education as an art, artistic activity, and artistic rhythm. They have focused on the creative and rhythmic flow of teaching, but have neglected the study of imagination as the inherent power of artistic rhythm and holy inspiration to create art. As a matter of fact, in the field of Christian education, the role of imagination has been insufficiently explored. This is unfortunate. The imagination is a central and indispensable component of Christian theology and pedagogy. Therefore, this dissertation explores the role of the imagination in Christian education and develops a distinctive “imaginative pedagogy.”

Christian educators widely recognize that teaching is an art; Christian education creates an artistic synthesis of tradition, experience, and action that mediates the presence of God. Christian education particularizes the general tradition within individuals’

experiences, and it generalizes their particular experiences through tradition. At the same time, the interaction between tradition and experience gives rise to God's intention for faithful human action. For example, Thomas Groome seeks action through the dialectic between church stories and the learners' stories. Mary Elizabeth Moore describes teaching as the sacramental act of mediating the divine through the pendulum movement between tradition and experiences.² James Michael Lee describes teaching as an art-science process that harmonizes four variables: student, teacher, environment, and subject matter.³ However, even though these three Christian educators describe teaching as an artistic and integrative process, they do not explore the human capacity that creates harmony as synthesis. I argue that this capacity is the imagination. As a number of theologians and educators maintain, the imagination is the capacity to create harmony out of different variables and synthesize disparate experiences.

Certainly, a number of Christian educators have discussed the role of imagination in Christian education. For example, Moore mentions that imagination forms and transforms relationships. Groome suggests that imagination is the capacity to emancipate humans from dominant ideologies. Harris describes the imagination as integration between artists' visions and artists' actions. However, they tend not to relate the role of imagination to their pedagogies. None of them describes how the imagination does this and how it can inform pedagogy. In other words, they do not relate the definitions or roles of imagination with imaginative pedagogy or teaching. Consequently, this dissertation is needed to articulate the synthesizing role of the imagination and to craft an

² Mary Elizabeth Moore, *Teaching as a Sacramental Act* (Cleveland: Pilgrim Press, 2004).

³ James Michael Lee, *The Flow of Religious Instruction: A Social-Science Approach* (Dayton, OH: Pflaum/Standard, 1973).

intentionally, “imaginative pedagogy.”

This dissertation presents the theological and educational study of the role of imagination as having the capacity to harmonize differences and to mediate the sacred and the human. This can inform a theory of imaginative pedagogy and teaching as an imaginative act. In this sense, this dissertation attempts to harmonize a theology of imagination with an imaginative pedagogy.

Chapter 1, “The Need for Imagination,” will summarize the need for the role of imagination in Christian education. Chapter 1 starts by comparing teaching with art and then, states several characteristics of the art of teaching. In light of these characteristics, this chapter analyzes Moore’s, Groome’s, and Lee’s teaching models because Moore, Groome, and Lee are representative theorists who understand teaching as art. Groome describes teaching as a free-flowing process in which tradition, experience, and action are critically synthesized. Moore understands teaching as an art that harmonizes tradition and experience. Lee argues that teaching is art-science. They emphasize artistic flow and improvisation rather than the organization of contents in teaching. They recognize that teaching creates harmony out of differences. Nevertheless, these three Christian educators do not analyze the human capacity to harmonize differences and to inspire artistic flow and improvisation, namely the imagination.

Chapter 2, “The Theology of Imagination,” develops a theologically coherent understanding of imagination. The first part of Chapter 2 will describe God as Artist who enacted imagination in process to create and recreate this world. God as Artist continues to create this world with humans as co-artists. Since humans are created in the image of Artist, they can also be artists in this world.

Secondly, this chapter will discuss the relationship between the image of God and imagination. The image of God is the point of divine-human contact. Garret Green indicates that the image of God is clearly represented by the human capacity to imagine God and God's will towards this world.⁴ Therefore, the image of God leads people to imagine God, their vocation as God's agents, the ideal community, a care-oriented world, and the reign of God. He describes imagination as "paradigmatic" because imagination is the faculty to construct and reconstruct new paradigms from a variety of human experiences.

Thirdly, this chapter distinguishes imagination as harmony from imagination as fantasy. Medieval theologians and reformers such as Thomas Aquinas, John of the Cross, and John Calvin viewed imagination as fancy, which is not related to the real world or to the human reason. Kant, on the other hand, understands the imagination as a faculty that transits from sensibility to intelligibility and human physical senses to human reason. In other words, Kant views imagination not as fancy, but as harmony between human reason and the human senses. In line with Kant's notion of imagination, Coleridge views imagination as the power of realization with imagination as a mode of memory emancipated from real time and space. Under the influence of Kant, Gordon D. Kaufmann also defines imagination as a receptive and constructive power.

The fourth part of this chapter reveals the relationship between imagination and faith. Richard Viladesau describes imagination as "the total horizon of Being, the

⁴ Garret Green, *Imagining God: Theology and the Religious Imagination* (San Francisco: Harper & Row, 1989), 83-88.

Absolute.”⁵ In other words, humans can be closer to the absolute God through broadening their faith horizons through the imagination. James W. Fowler describes faith as “faithing” in relation to imaginative symbols.⁶ According to David J. Bryant, the horizon of faith will be expanded by imagining not only the relationship between God and humans, but also the relationship between humans as God’s agents and this world. James Loder describes imagination as transforming the knowing.⁷ Sharon Park identifies imagination as the power and motion of the Spirit which mediates God with the human spirit and with this world.⁸ Both Loder and Parks regard imagination as the power to create a relationship between God and humans and expand the role of imagination into the relationship between humans and this world. Harris describes imagination as “religious” because it is the power to connect divinity to humanity.⁹ Therefore, imagination makes it possible to continue to deepen and broaden the individual dimension of faith into the spiritual and the social dimensions.

Chapter 3, “Constructive Views of the Imagination in Education,” discusses educators who have constructively explored the role of the imagination in education. Maxine Green, John Dewey, Elliot Eisner, Maria Harris, Harold Rugg, and Howard

⁵ Richard Viladesau, *Theological Aesthetics: God in Imagination, Beauty, and Art* (New York: Oxford University Press, 1999).

⁶ James W. Fowler, *Stages of Faith: The Psychology of Human Development and the Quest for Meaning* (San Francisco: Harper & Row, 1981).

⁷ James E. Loder, *The Transforming Moment: Understanding Convictional Experiences* (San Francisco: Harper & Row, 1981), 68-91.

⁸ Sharon Parks, “Imagination and Spirit in Faith Development: A Way Past the Structure-Content Dichotomy,” in *Faith Development and Fowler*, ed. Craig Dykstra and Sharon Parks (Birmingham: Religious Education Press, 1986), 148.

⁹ Maria Harris, *Teaching and Religious Imagination* (Eugene, OR: Wipf and Stock Publishers, 2001), 26-29.

Gardner illuminate the role of the imagination in harmonizing generalization with particularization, body with mind, individuals with community, formation with transformation, and the past with the present. All of these educators understand teaching as harmony, and they emphasize the nature of teaching as art and as an artistic, creative, and imaginative process.

Chapter 4, “Imaginative Pedagogy,” draws from these educators and theologians to create an “imaginative pedagogy.” Imaginative pedagogy is the creation of harmony among four movements: remembering, encountering, visualizing, and actualizing. This imaginative pedagogy adapts Groome’s five movements of a shared praxis model, but substitutes “imaginative reflection” for his emphasis on critical reflection, and emphasizes the flexible, inspirational, and improvisational order of the movements over his static, fixed view. Imaginative pedagogy also draws from Harris’ five artistic movements in teaching, but puts much more emphasis on the integrating and harmonizing role of imaginative reflection in the flow of the four movements.

Chapter 5, “Teaching as an Imaginative Act,” explains why the act of teaching is an imaginative act that harmonize the five variables: vision as the subject matter, students as subjective learners, the teacher as evaluator, the wonder of the Spirit, and the environment. This draws from and critiques Lee’s art-science model that harmonizes the four variables, excluding the role of the Spirit and mystery in the classroom.

Next, this chapter will explain the relations among five variables. It critiques goal-oriented education, which establishes teaching goals and then, establishes experiences, methods, evaluations, and environment based on the teaching goals, thus tending to overlook other variables in Christian education. I will critique goal-oriented education

with Eisner's suggestion that the goals can be changed and new goals can be discovered through the process of designing and organizing an educational experience. The idea of the goal has dominated over the other variables in Christian education. I will propose an alternative term, "imaginative vision," which creates harmony with the other variables. Imaginative vision does not control but balances the other four variables. I will describe learners as subjective artists and teachers as artistic evaluators who provide constant feedback in harmony with the other variables. The environment should be artistic and creative. Wonder of the Spirit as a variable helps the imaginative teaching process include the presence and mystery of God in teaching. Teaching as an imaginative act is to grant the presence of the Spirit of imagination in the classroom.

Chapter 6, "Applications of the Imaginative Pedagogy and Teaching," applies the imaginative pedagogy and teaching to Jesus' teachings and to the development of curriculum resources. The first and second part of this chapter suggests that Jesus was an imaginative teacher who used the imaginative pedagogy and harmonized variables of teaching. In other words, Jesus harmonized remembering, encountering, visualizing, and actualizing in relations to variables, and presented the artistic and improvisational process in His teachings.

The third part of this chapter creates four curriculum resources for Korean American youths on the basis of imaginative pedagogy and teaching as the imaginative act. In short, Jesus' teachings and these four curriculum resources will be appropriate examples of the imaginative pedagogy and teaching as an imaginative act.

This dissertation employs the analysis and synthesis of books, journals, and dissertations that deal with the nature of the imagination and of theology, and explores

the relationship between theology and Christian education. Secondly, this dissertation uses creative and constructive methods in crafting an imaginative pedagogy and developing curriculum resources.

This dissertation focuses only on Christian and general educators who use imagination in their theories or explicitly articulate an artistic or imaginative theory of education. While imaginative pedagogy and teaching are generally applicable to all people, I limit the application of educational theory and curriculum resources to the Korean or the Korean American youth. This dissertation, in exploring and identifying the role of imagination as the capacity to harmonize differences and harmonize the ideal with the real, will clarify the dynamic of the imagination that has been insufficiently developed in Christian education, and will offer a unique understanding of the imagination in Christian Education.

The Need for the Imagination in the Field of Christian Education

Throughout the history of the field, Christian education has had a vision of creating harmony between tradition and experiences, knowing and living, and theology and faith. Nevertheless, it has often lost its vision. Whereas some Christian educators have emphasized Christian tradition and theology, others have focused on Christian actions and lives. Whereas some of theologians focus on God's transcendence, others focus on God's immanence. I identify Christian education as the artistic process or the sacramental art of mediating God's transcendence with immanence and integrating Christian tradition

with human lives. This part of chapter 1 introduces characteristics of the art of teaching that seek harmony in differences. I will, then, analyze three representative education models that present teaching as art or artistic process. After reflecting on these three models, I will advocate the necessity and significance of the study of imagination in Christian education.

The Art of Teaching

Teaching can be described as art or the process of creating arts. The art of teaching is to express the artistic vision through teaching and to emphasize the artistic and creative flow of teaching, rather than the goals or contents of teaching. Most of all, it is to transform the taken-for-granted attitude into an it-could-be-better attitude with the passion of artists.

Art has been religious and religion has been artistic throughout the history of humankind. Art is created when the ideal truth encounters the real. Art is created when humans express holy and religious inspiration with secular materials such as paper, paint, clay, word, pencil, pen, human gestures (bodies), or musical instruments. Norma H. Thomson explains that “the liturgies, myths, symbols, and sacred places of religion have been clothed in the forms of art throughout much of the history of humankind.”¹⁰ Not only does art function to invite people into religious dimensions, but also it offers a variety of interpretations and instructions for religious lives. Humans as artists have interpreted their lives and experiences in terms of God’s revelation since the days of primitive societies. Therefore, the arts mediate God’s transcendence with God’s

¹⁰ Norma H. Thompson, “Art and the Religious Experience,” in *Aesthetic Dimensions of Religious Education*, ed. Gloria Durka and Joanmarie Smith (New York: Paulist Press, 1979), 31.

immanence. In this sense, Christianity has not been separated from the arts if they are understood as functioning as mediators between God's transcendence and immanence.

In this sense, the art of teaching is, first, to mediate the sacred with the secular. Just as art conveys religious inspiration by human materials, the art of teaching is to express divine inspiration with human lives. Moore states that "inspiration begins with awe and wonder."¹¹ Awe and wonder occur in the moment that the ordinary runs into the extraordinary or the extraordinary encounters the ordinary. Therefore, the art of teaching takes place when the extraordinary is harmonized with the ordinary. Harris explains three characteristics of art: "The mystical" as sense, belief, and conviction that everything is related to every thing else, "the numinous" as the experience humans know when suddenly humans become aware of the presence of the Holy, and "mystery" as the other about which they can never know everything.¹² Harris stresses the divinity of art beyond humanity. Nevertheless, she describes humans as artists who can access the sacred inspiration in their lives and experiences. In this sense, teaching as art is to expect the wonder of the mystical, numinous, and mysterious Spirit in the classroom.

A mystical, numinous, and mysterious power is what cannot be measured in scientific ways. Just as Gilbert Highet indicates that "scientific teaching, even of scientific subjects, will be inadequate as long as both teachers and pupils are human beings,"¹³ teaching should be art beyond science because humans are by themselves mystical, numinous, and mysterious arts. Teaching is indeed more than a technical

¹¹ Mary Elizabeth Moore, "Poetry, Prophecy, and Power," *Religious Education* 93, no. 3 (1998): 280.

¹² Maria Harris, "Art and Religious Education: A Conversation," *Religious Education* 83, no. 3 (1988): 455-56.

¹³ Gilbert Highet, *The Art of Teaching* (New York: Alfred A. Knopf, 1950), viii.

process or skill because humans are not machines, but mysterious and spiritual beings. Just as artists such as poets, sculptors, or musicians need professional skills, teachers definitely need professional skills. However, just as it is necessary for artists to be sensitive to sacred inspiration, the art of teaching is to be sensitive to inspirational and spiritual experiences and events as revelatory conveyances of God.

Accordingly, teaching is divine art that mediates divinity with humanity beyond human nature. Otto describes the Holy as inexpressible and supernatural beyond human nature.¹⁴ Because the Holy is more than what we think and experience, God is still mysterious even though God reveals God-self to humans. The Holy comes upon human beings and offers holy inspiration to humans. Therefore, the art of teaching presupposes the presence of the Holy in teaching and learning. As art includes mystery beyond human reason, teaching as art includes the mystical, numinous, and mysterious presence of God in teaching and learning. In sum, teaching is art that invites people into God's wonder. Just as the arts stem from the desire to encounter the Holy through human experiences or lives, the art of teaching is to cultivate holy passion and hope in people through the working of the Spirit.¹⁵

Second, teaching is art in the sense that it constantly shapes and reshapes the meanings of human experiences. Just as artists create visual forms such as poetry, dance, music, story, sculpture, and painting from their emotional, spiritual, and physical experiences, artistic teachers create imaginative symbols and patterns to shape and reshape a variety of experiences. As Harris states that "art is giving a form to felt life; art

¹⁴ Rudolf Otto, *The Idea of the Holy: An Inquiry into the Non-Rational Factor in the Idea of the Divine and Its Relation to the Rational* (London: Oxford University Press, 1923), 2-3.

¹⁵ Mary Elizabeth Moore, *Teaching from the Heart: Theology and Educational Method* (Harrisburg, PA: Trinity Press International, 1998), 197.

is the making of significant form,”¹⁶ the art of teaching is to endow significant meaning to diverse experiences. Moore indicates that the power of poetry as a form of art is to evoke and give expression to wonder.¹⁷ Therefore, the art of teaching is to create meaningful patterns to shape and reshape human experiences and lives.

Therefore, human experiences and lives continue to construct and reconstruct artistic patterns such as symbols and images. Dewey views “art as experience,”¹⁸ because art gives divine forms to human experiences. In this sense, Dewey views education as the process of reconstructing and reorganizing experiences. Gabriel Moran refers to education as a “reshaping of life’s forms with end (meaning) but without end (termination).”¹⁹ Therefore, art is not a fixed form, but the constant movement between a form and experiences. In short, just as arts such as poetry, music, dance, story, sculpture, and painting give order to chaos, the art of teaching is to endow meaningful forms to chaos and meaningless experiences.

Third, teaching is art that nurtures passion. Just as arts are basically made from artists’ passion and heart, teaching is begun from teachers’ and students’ passion and hearts. Passion is the dynamic needed to express and create art. When parents teach their children with their passion and heart, they can inspire their children and evoke vision in children without using skillful or professional methods for teaching. Thus, there is no teaching or learning without passion and heart. Passion integrates the human mind, body,

¹⁶ Harris, “Art and Religious Education,” 459.

¹⁷ Moore, “Poetry, Prophecy, and Power,” 274.

¹⁸ John Dewey, *Art as Experience* (New York: Minton, Balch & Company, 1934).

¹⁹ Gabriel Moran, *No Ladder to the Sky: Education and Morality* (San Francisco: Harper and Row, 1987), 13.

and spirit into vision. Passion leads artists to actively think, know, feel, and act.

Therefore, artists' passion can holistically transform humans as holistic beings. A picture or sculpture of a passionate artist can transform people's head, heart, and hands.²⁰ In other words, passion is the vitality to integrate visions with the actions of artists. The art of teaching is to nurture passion to harmonize mind, body, and spirit, and to visualize a vision and actualize it.

Fourth, teaching is art that seeks harmony between a subject matter and the teaching and learning process. Eisner suggests harmony between goals and methods. Eisner defines art as "the process in which skills are employed to discover ends through action."²¹ Art is a process by which a subject matter is intimately intertwined with a process or method of teaching. Artists may discover a new vision in the process of creating arts, and conversely, they may create an artistic flow of teaching from a vision. In other words, art seeks beautiful harmony between vision and the artistic process. Eisner highlights central characteristics of the art of teaching: "teaching is an art in that teachers' activity is not dominated by prescriptions but is influenced by qualities that are unpredicted, and the ends it achieves are often created in process."²² In brief, Eisner emphasizes artistic and improvisational flow rather than the prescription of teaching.

Therefore, the art of teaching values the balance between a subject matter and a process of teaching and between goals and the flow of teaching. Catherine Kapikian states that "an artist has an inalienable right to wed subject matter to material in any way,

²⁰ Robert T. O' Gorman, "The Faith Community" in *Mapping Christian Education: Approaches to Congregational Learning*, ed. Jack L. Seymour (Nashville: Abingdon Press, 1997), 50.

²¹ Elliot W. Eisner, *The Educational Imagination: On the Design and Evaluation of School Programs*, 3rd ed. (Upper Saddle River, NJ: Prentice Hall, 2002), 155.

²² Eisner, *Educational Imagination*, 155.

shape, or form imagined.”²³ In other words, teachers as artists artistically integrate subject matter with a variety of ways or forms of teaching. Under the influence of Eisner, Alexander also indicates that curriculum design is an artistic endeavor in which we discover new ends through the very process of designing and executing an educational experience.”²⁴ The art of teaching is not to achieve predetermined ends, but to craft artistic balance between predetermined goals and artistic and creative flows of teaching.

Therefore, the art of teaching emphasizes artistic rhythms over fixed patterns of teaching. Just as dancers keep and create rhythm with others dancers, poets make rhythms with words, drummers make rhythm in harmony with other musicians, the art of teaching is to create a rhythmic balance of artistic interaction with others. In this sense, many Christian educators delineate teaching as dance, poetry, or music because they stress the artistic rhythm of teaching and interactions among class members.

Fifth, just as the art transforms the given, the art of teaching is to transform the taken-for-granted. Marry Louis describes “art not as nature, but as humanity’s way of making a new nature.”²⁵ Just as art is the challenge against nature, teaching is to challenge in or against the given. De Gruchy points out that art has the potential to alternate both human consciousness and perception, challenging perceived reality.²⁶ In the Old Testament, the prophets used many metaphors, stories, poetries, and symbols or

²³ Catherine Kapikian, *Art in Service of the Sacred*, ed. Kathy Black (Nashville: Abingdon Press, 2006), 28.

²⁴ H.A. Alexander, “Elliot Eisner’s Artistic Model of Education,” *Religious Education* 81, no.1 (1986): 49.

²⁵ Murray Louis, “As I See It,” in *The Body Can Speak: Essays on Creative Movement Education with Emphasis on Dance and Drama*, ed. Annelise Mertz (Carbondale: Southern Illinois University Press, 2002), 3.

²⁶ John W. De Gruchy, *Christianity, Art and Transformation: Theological Aesthetics in the Struggle for Justice* (Cambridge: Cambridge University Press, 2001), 200.

symbolic actions so that people of Israel might repent of their sins and return to God. In other words, arts such as metaphor, story, or symbol were the means to transform people's thoughts and actions. De Gruchy understands prophets as artists who develop four abilities: "the ability to discern and analyze critically what is happening in society in relation to the past; the ability to identify with the plight of society's victims; the ability to unmask hypocrisy; and the ability to evoke hope which results in action."²⁷ In short, artists as prophets reflect on the past in light of the present or the present in light of the past, and provide alternative visions and actions for transformation in the world.

Moore gives attention to the transformative quality of poetry as a form of art. Moore suggests two bridge roles of poetry as a representative of art: a bridge between expressible and inexpressible and a bridge between present realities and future possibilities.²⁸ In other words, poetry has the power to transform reality into the possibility of the world. Poetry plays a role in reinterpreting past tradition in light of the present and creating a new future in the access of God's will and vision.

Story as a form of art is also transformative. Streib describes fiction narratives as arts because "fictionality means to realize the difference and to realize the 'it-could-be-otherwise' in order to play imaginatively with new worlds."²⁹ Therefore, fiction as a story enables people to view alternatives and possibilities. Fiction as 'it-could-be-otherwise-story' is a transformative art. Catherine Leary indicates that humans encounter

²⁷ De Gruchy, 201.

²⁸ Moore, "Poetry, Prophecy, and Power," 271.

²⁹ Heinz Streib, "The Religious Educator as Story-Teller: Suggestions from Paul Ricoeur's Work," *Religious Education* 93, no. 3 (1998): 314.

each other and God, and have visions toward the future in story.³⁰ Story as art functions as hope for the future: to transform the real world into the utopia. Anne Wimberly states that “stories reveal the very lives persons live and the lives for which they hope.”³¹ In other words, the story has the power to transform the real world into the ideal one in hope. As Jesus’ stories, such as the parables, touched human spirits and minds and transformed human lives, stories have the artistic power to transform human thought, mind, and actions. Just as art has the inherent power to transform the fixed pattern, the art of teaching empowers people to challenge in and against the given and to imagine an ‘it-could-be-otherwise-story.’

In sum, the art of teaching is to harmonize God’s wonder with human lives, passion with vision, subject matter with the artistic flows of teaching, and ‘the taken-for-granted’ with ‘it-could-be-otherwise.’ First, the art of teaching is to create harmony out of differences. Second, it is to form a pattern out of different experiences and to constantly transform the given pattern with artists’ passion, hope, and desire. Third, the art of teaching seeks the free-flowing process as divine mystery beyond a fixed order and human reason. Then, I ask, “What is this power to create harmony, to transform the given, to cause the free-flowing process?”

This dissertation demonstrates that imagination is the wellspring from which flows the art of teaching. In other words, imagination is the source: it mediates the sacred and the secular, it shapes and reshapes the meanings of human experiences, it nurtures passion, it harmonizes subject matters with the artistic process of teaching, and it

³⁰ Catherine Leary, “Parables and Fairytales,” *Religious Education* 81, no. 3 (1986): 488.

³¹ Anne Streaty Wimberly, *Soul Stories: African American Christian Education* (Nashville: Abingdon Press, 1994), 38.

transforms the given in this world. As the arts are indeed expressions and forms of human imagination, the art of teaching is to express and highlight the imagination of teachers and students. Unless artists use their imagination to harmonize inspiration with people's lives, they are no longer able to create arts. Imagination is the power to prompt people to discover where there is cosmos in the midst of chaos.³² In art, the artists' imagination is central because artists can imagine the extraordinary in the ordinary or the ordinary in the extraordinary. Without imagining, humans as artists cannot imagine the possibility that the ordinary can become the extraordinary, or that 'the taken for granted' can become 'it-could-be-otherwise.'

Even though many educators have defined teaching as art or artistic motion, they have insufficiently explored the study of imagination as the capacity to craft art or artistic movement. In addition, many church educators have not accessed enough artistic sources and processes to nurture and develop human imagination in the classroom. Greene suggests that "we must make the arts central in school curricula because encounters with the arts have a unique power to release imagination."³³ I agree that art such as stories, poems, dance performances, concerts, paintings, films, and plays develop and engage the human imagination. McKernan indicates that the cultivation of imagination is one of the most important aims of education, yet it is rarely discussed in a meaningful way.³⁴ Therefore, teachers need to use many artistic forms to cultivate imagination. If teaching is

³² Brett Webb-Mitchell, "The Religious Imagination of Children with Disabilities," *Religious Education* 88, no. 2 (1993): 310.

³³ Maxine Greene, *Releasing the Imagination: Essays on Education, the Arts, and Social Change* (San Francisco: Jossey-Bass Publishers, 1995), 27.

³⁴ James McKernan, *Curriculum and Imagination: Process Theory, Pedagogy and Action Research* (London: Routledge Taylor & Francis Group, 2008), 22.

artistic activity or process, teaching is to express and release students' imagination and to transform the classroom into harmony in differences. Just as imagination is the inherent wellspring of art, it is this wellspring of the art of teaching that can quench human thirst and emptiness with a wealth of imaginative awareness, experiences, emotions, actions, and inspiration.

The following section, in light of these characteristics of the art of teaching, examines three artistic teaching models: Groome's shared praxis model, Moore's art of teaching, and Lee's art science, because those models directly or indirectly describe teaching as art, artistic activity, or artistic movements. Then, I will critically reflect on the lack of study on imagination in these three models, and advocate the necessity of imagination in Christian education.

Groome's Shared Praxis

Harmony between tradition and experience: Groome describes Christian education as the shared praxis that creates "a group of Christians sharing in dialogue their critical reflection on present action in light of the Christian Story and its Vision toward the end of lived Christian faith."³⁵ In light of Christian story and vision, people can reflect on their present stories and share their reflections in a Christian community. The shared praxis can be described as art to create a harmony of five components: people's lives and visions, critical reflection, church tradition, church vision, and action.³⁶ Therefore, the Shared Praxis represents the art of teaching that integrates church tradition

³⁵ Thomas H. Groome, *Christian Religious Education: Sharing Our Story and Vision* (San Francisco: Harper & Row, 1980), 184.

³⁶ Groome, *Christian Religious Education*, 184-201.

with learners' present experiences and creates the future as synthesis between the past and the present.

The shared praxis also harmonizes God's transcendence with God's immanence in this world. Tom Beaudoin expounds that "(to Groome) all knowing subjects are created in God's image and have recourse to the transcendental qualities intrinsic to the created goodness of that image."³⁷ Union with God through lived temporal solidarity with God's creation is a constant theme in Groome's work.³⁸ Because humans are created in the image of God, they have the faculty to sense the presence of God in this world. Therefore, humans are agents of God's divinity. In this respect, the shared praxis is art that mediates between divinity and humanity.

The artistic term, "story" or "Story," which Groome uses in the shared praxis, plays a role as art that harmonizes three types of stories: church Stories, human stories, and God's Stories. Groome states that "Christian Story reflects God's historical revelation."³⁹ The dialectic between Christian Stories and human stories reveals God's Story. Therefore, the term, story, by itself evokes the art of bridging God's stories and human stories. To Groome, the story is a form of art that integrates the past with the present and tells the future story. The past stories should be continuously reinterpreted in dialogue with today's stories. The reinterpretation creates the future as God's story.

Active, subjective, and passionate learners: The Shared Praxis describes people as active and passionate subject-agents of God's vision. Humans are subjects-as-knowers.

³⁷ Tom Beaudoin, "The Theological Anthropology of Thomas Groome," *Religious Education* 100, no. 2 (2005): 134.

³⁸ Beaudoin, 134.

³⁹ Thomas H. Groome, *Sharing Faith: A Comprehensive Approach to Religious Education and Pastoral Ministry* (Eugene, OR: Wipf and Stock Publishers, 1998), 216.

Beaudoin states that “it is, thus, important at the outset not to bifurcate subjectivity and knowledge; for Groome, they are co-implicated, as the theoretical and practical center of an approach to religious education.”⁴⁰ All people are subjects as knowers who contribute to forming and transforming this world with their knowledge. Groome envisions teaching as art that “encourages educators to engage and inform, form, and transform the very ‘being’ of people in their world.”⁴¹ In other words, Groome understands human beings as subjects who know purposes of their beings in God and as participants who know and practice God’s will towards themselves.

Therefore, Groome advocates harmony between ontology and epistemology in the shared praxis. Harmony between “being” and “knowing” nurtures “doing” as the eschatological hope of subjective humans. Beaudoin indicates that Groome’s theological anthropology features a realized eschatology about the being-knowing bond.⁴² Therefore, humans as subjects move towards ultimate realization of their knowing and being. The shared praxis is art that nourishes subjective, active, and volitional learners who know their own vocations in light of God’s vision and actualize those vocations in this world. In this sense, Groome assumes that God takes humankind into partnership to realize the reign of God. Accordingly, Humans subjectively participate in the process of praxis which critical reflection is associated with action. Therefore, the vision of the shared praxis is people’s “praxis” as ceaseless repetitions between the critical reflection and action of learners. Through praxis, people automatically become subjective because vision in this world is united with actions in praxis.

⁴⁰ Beaudoin, 129.

⁴¹ Beaudoin, 138.

⁴² Beaudoin, 136.

Artistic flow and improvisation: Groome intentionally uses the artistic term, “movement” in the shared praxis. Groome states that “the shared praxis is a free-flowing process to be orchestrated, much like the movement of a symphony or a dance.”⁴³

Groome uses the special term, movement, to emphasize the free-flowing process of teaching. Even though Groome presents logical sequences as five movements in the shared praxis, those movements may flexibly be overlapped, repeated, or recombined with each other.⁴⁴

Groome derives the meaning of the term, movement, from the word, *conation*, which is rooted in the Greek, *Kinesis* or *Kinoun*, which means motion, active agent, or efficient cause.⁴⁵ In other words, the term, *conation*, means active, subjective, and passionate motion. To Groome, it also means reintegrating the divisions of human beings: *theoria*, *praxis*, and *poiesis*. In fact, Groome describes the shared praxis as a *conative* pedagogy because he regards teaching as art that harmonizes “all three activities in a symbiotic unity-the theoretical/contemplative (*theoria*), the practical/political (*praxis*), and the creative/imaginative (*poiesis*).”⁴⁶ Therefore, the term, movement, emphasizes the artistic process or procedure of integrating *theoria*, *praxis*, and *poiesis*. Groome borrowed Aristotle’s term “praxis” which synthesizes *theoria* as “reflective” with *poiesis* as “productive.” To Aristotle and Groome, the concept of praxis is equal to the meaning of *kinesis* (movement) as integrative movement. Groome seeks to heal the Hellenistic dichotomy between human reason and human body, and between theory and practice

⁴³ Groome, *Sharing Faith*, 146.

⁴⁴ See chapter 4 for five movements of the shared praxis. Groome, *Sharing Faith*, 146.

⁴⁵ Groome, *Sharing Faith*, 27.

⁴⁶ Groome, *Sharing Faith*, 48.

with Aristotle's notion of *conation*, which means movement. Groome's *conative* pedagogy as the shared praxis by itself represents the artistic movement of teaching.

Groome's shared praxis is the artistic power to integrate God's story with human stories and divinity with humanity, to describe humans as active and passionate artists who draw God's vision in this world, and to create the artistic movement of teaching.

Moore's Art of Teaching

Moore points out the problem of three disconnects in the church curriculum: the disconnectedness between subject matter and educational method, the disconnectedness between Bible-centered and life-centered themes, and the disconnectedness between curriculum makers and curriculum users.⁴⁷ To overcome these three disconnections, Moore suggests artistic educational models: teaching as traditioning, teaching from the heart, and teaching as the sacramental act.

Harmony between tradition and experiences, and divinity and humanity: In the book, *Education for Continuity and Change*, Moore identifies education as "traditioning"⁴⁸ because Christian education continuously plays a role in connecting past tradition with present experiences. She describes the concept of traditioning using the image of a pendulum swinging between historical tradition and contemporary experience. The movement of a pendulum is by itself art because it emphasizes harmony between both tradition and human experience, rather than either tradition or experience.

"Traditioning" is art, or an artistic movement toward overcoming the dichotomy between

⁴⁷ Mary Elizabeth Moore, *Education for Continuity and Change: A New Model for Christian Religious Education* (Nashville: Abingdon Press, 1983).

⁴⁸ Moore, *Education for Continuity and Change*, 59-85.

past traditions and the present experiences.

In *Teaching from Heart*, Moore compares teaching with “heart” in an effort to overcome the dichotomy between the sacred and the secular, and self and others. Moore views God and the world as inseparable. God is transcendent beyond this world, and at the same time, immanent in this world. Moore views reality as organic. Moore states that “it has to do with the art of life-with relating the parts of life into wholes.”⁴⁹ God is Artist who moves parts (creatures) toward the whole (God) and relates all things with this world. Human beings, who are created in the image of God, are thus inseparable from God.

In *Teaching as Sacramental Act*, Moore describes teaching as a sacramental act of encountering God. Teaching as a sacramental act does not mean a ritual or ceremony, but an encounter between God and humanity. The sacrament is indeed art that mediates divinity with humanity. Moore defines sacrament as “the conveyance of God’s grace through signs in creation for the sanctification of human beings and the well-being of all God’s creation.”⁵⁰ In this sense, sacramental teaching starts from encounters with the invisible grace of God. Therefore, Moore describes teaching as “sacramental.” Teachers and students can expect the unexpected because teaching is divine sacrament. Teaching as a sacramental act is art that expresses the Holy within human lives: “not surprising[ly], many contemplatives in history have been nature lovers, musicians, poets, and artists, drawing upon wonders of creation to touch God.”⁵¹ Sacraments such as Eucharist and Baptism are artistic reminders of God’s grace and presence in the present life. Just as the sacrament guides people to remember past events, to interpret the past in light of present

⁴⁹ Moore, *Teaching from the Heart*, 15.

⁵⁰ Moore, *Teaching as a Sacramental Act*, 10.

⁵¹ Moore, *Teaching as a Sacramental Act*, 53.

events, and to envision a new future, the sacramental teaching seeks artistic harmony among the past, the present, and the future.

Artistic harmony between subject matters (vision) and methods (process):

Moore's traditioning model assumes that Christian community is formed and transformed by the ongoing experience of the community. The Church community shares the same visions and creates the process of visualizing and actualizing the vision. The subject matter is artistically harmonized with the teaching and learning process in the church community because the community is by itself a vision and simultaneously, a process.

Moore also claims that theology and education are not really two separate worlds.⁵² Theology should be both drawn from Christian lives and applied to Christian life. Because Christian education pursues the interaction between theology and the Christian life, education integrates theology with teaching. Moore states that "theology is lifeless if engaged without passion, and educational method is no more than technology if engaged without compassion."⁵³ Therefore, passion makes teaching to be art as harmony between church visions and methods. Educational method influences the decision of subject matter, and also subject matter influences the decision of educational methods. Even though Moore suggests five teaching methods such as case study, gestalt,

⁵² Moore, *Teaching from the Heart*, 1-26.

⁵³ Moore, *Teaching from the Heart*, 197.

phenomenological, narrative, and conscientization, these are also five subject matters.⁵⁴

In sacramental teaching, the vision as God's revelation and grace is mediated through the media of people's lives and experiences. Moore suggests six acts of sacramental teaching: expect the unexpected, remember the dismembered, seek reversals, give thanks, nourish new life, reconstruct community and repair the world.⁵⁵ To her, these six sacramental acts are subject matters and at the same time, artistic processes of teaching. In these six sacramental acts, the subject matter is artistically melded with the flow of teaching.

Artistic rhythm and flow: Moore describes "traditioning" as artistic rhythm between traditions and experiences. The rhythm of traditioning creates the new future in the artistic movements of pendulum between the past and the present. The new future is always open in the interpretative rhythm between the past and the present.

In *Teaching from the Heart*, Moore puts more emphasis on the rhythmic process than on educational outcomes. Just as following the heart creates rhythm in life, teaching

⁵⁴ Five methods (Case study, Gestalt, phenomenological method, narrative, and conscientization) are by themselves educational methods and at the same time, subject matters, goals, and purposes. If a subject matter deals with the connections between practice and theory, the case study method will be useful. If a teacher uses the Gestalt method in a classroom, it is useful for the teacher to deal with the subject matter that organizes a variety of elements into a whole. The phenomenological method makes connections with the empirical realities around learners, and the narrative method helps students relate to the experience of others. If the teacher deals with how people become conscious of social structure, the conscientization method will be chosen. Therefore, five methods can never be separated from subject matters. Moore, *Teaching from the Heart*, 27-191.

⁵⁵ Moore suggests five acts of the sacramental teaching: expect the unexpected, remember the dismembered, seek reversals, give thanks, nourish new life, reconstruct community and repair the world. These five acts of teachings are subject matters and at the same time, teaching and learning processes in the sacramental teaching. The first act, "expecting the unexpected," is to nurture wonder of God's work in the midst of everydayness. Therefore, teaching and learning occurs in the ordinary moment when God is revealed in unexpected ways. The second act, "remembering the dismembered," is to honor tragedy in the past and present of the Christian community and to have deeper relationships with God through sufferings and to wait until God suffers with and respond to their holy hurts and angers. The third act, "seeking reversals," is to face radical questions regarding Christian tradition. The fourth act, "Giving Thanks," is to remember and see God's grace and gifts. The fifth act, "nourishing life," is to nurture the seed of hope as new life even in serious despair. Moore, *Teaching as a Sacramental Act*, 40-186.

creates the artistic rhythm of the classroom. Moore states that “just as the circulatory system has no real beginning or ending, the educational system is the one in which energy is circulated and exchanged in order to support life.”⁵⁶ Just as the rhythm of the heart makes one body in the circulatory system of blood, teaching from the heart stresses the artistic and circulatory flow of teaching. Just as the heart plays a role in relating everything with the whole, education as heart associates everything with everything else. Moore states that “the heart cannot and does not function unilaterally, but in harmony with intricate system of organs and regulatory mechanisms, vessels, and cells.”⁵⁷ Teaching from the heart creates a rhythm by harmonizing parts into the whole.

Moore indicates that teaching as the sacramental act is to create rhythm between worship and education, sacredness and secularity, belief and action, and spirituality and social witness.⁵⁸ In other words, the sacrament by itself creates artistic rhythm that harmonizes the sacred with the secular. Moore also describes teaching as “a kaleidoscopic image of many colors in a circle.”⁵⁹ Therefore, teaching creates artistic rhythms that create harmony in many different colors.

Even though Moore distinguishes herself from her peers in describing teaching as traditioning, heart, or sacramental act, these three models commonly emphasize the artistic rhythm between tradition and human lives, and between a vision and a process. Therefore, Moore agrees that teaching is art that creates harmony or artistic rhythm.

⁵⁶ Moore, *Teaching from the Heart*, 219.

⁵⁷ Moore, *Teaching from the Heart*, 199.

⁵⁸ Moore, *Teaching as a Sacramental Act*, 7.

⁵⁹ Moore, *Teaching as a Sacramental Act*, 104.

Lee's Cooperative Art-Science

James M. Lee describes teaching as art-science.⁶⁰ For Lee, Teaching is the harmonization of art with science. Lee indicates that “the word, art, comes from the Latin, *ars*, which means any kind of making or doing.”⁶¹ In fact, art as making or doing is not limited to only scientific methods or techniques. In order to make art, humans need artistic visions as well as scientific skills. Therefore, the meaning of art should not be limited to the Greek, *techne*, which simply means the scientific skill. Lee maintains that art is created in the harmony between artistic vision and scientific skills.

Harmony between Christian belief and life: Lee holds that every Christian belief should be certified by Christian lives and acts of love for Christ. Therefore, Lee emphasizes the value of Christian experiences and lives. He maintains that real Christians are those who live the kind of life exemplified by Christ.⁶² Christian living is the hallmark of Lee's art-science model. Lee argues that Christian living is more than Christian belief and love: it is to live a life of Christian belief and love. Therefore, the art-science model attempts to integrate believing with living. Human belief is not separated from the dimension of cognition, emotion, and behavior, but is associated with the holistic life of Christians. Because humans are beings who think, feel, and act in their lives, belief can be formed and transformed when people modify their lives and behaviors. Christian living is the totality of knowing, acting, experiencing, and believing. To Lee,

⁶⁰ James Michael Lee, “Vision, Prophecy, and Forging the Future,” in *Forging a Better: Religious Education in the Third Millennium* (Birmingham: Religious Education Press, 2000).

⁶¹ Lee, “Vision, Prophecy, and Forging the Future,” 259.

⁶² James Michael Lee, *The Content of Religious Instruction: A Social Science Approach* (Birmingham: Religious Education Press, 1985).

Christian ways of livings and behaving are scientific data that enable the evaluation of Christian belief.

In fact, Lee assumes that education takes place when teachers as specialists stimulate and modify learners' behavior. Education takes place when teachers scientifically plan and predict students' learning on the basis of "laws derived from empirically observed and verified phenomena."⁶³ Lee identifies religion not just as a conceptualization, but as a lived experience.⁶⁴ The lived experiences modify the learners' behaviors. Lee regards teaching as the overall act of giving rise to a desired behavior modification. The term, "behavior modification," means changing both specific human behaviors and one's entire lifestyle. The modification of the Christian lifestyle is the way to nurture Christian belief. Therefore, teaching is the art of integrating belief with life.

Even though Lee focuses on learners' lifestyles and behavior modification, Lee's term, "religious instruction," presupposes that instruction is religious. Lee states that "religious instruction serves as a converged and potent conduit through which God's grace and assistance pour forth in a sacramented way to teacher and learner."⁶⁵ Because lifestyle and behavior are religious, modification implies the transformation of the religious lifestyle and behavior. Even though Lee pursues the social-science approach, he assumes that instruction is the sacramental act of modifying Christian lifestyles and behaviors. Therefore, Lee's art-science model is art that mediates believing with living and the 'religious' with the "scientific."

⁶³ Harold W. Burgess, *Models of Religious Education: Theory and Practice in Historical and Contemporary Perspective* (Wheaton, IL: Victor Books, 1996), 187.

⁶⁴ Burgess, 196.

⁶⁵ James Michael Lee, *The Sacrament of Teaching: A Social Science Approach* (Birmingham: Religious Education Press, 1999), 23.

Harmony between contents (subject matters) and process: Lee puts forward two contents of religious instruction. He states that “religion is the substantive content; instructional practice is the structural content.”⁶⁶ Religious instruction pursues harmony between substantive content and structural content. Substantive content is the subject matter of education. On the other hand, the structural content is the teaching and learning process. Lee attempts to unify substantive content with structural content, unlike the traditional distinction between content and method. Lee maintains that both can be distinctive, but can not be separated from each other. Therefore, Lee’s religious instruction contributes to the idea integrating content with method.

Lee suggests nine substantive contents of religious instruction: Product (as the outcome of a cognitive operation, which is tangible), Process (as intangible motion), Cognitive (knowledge, understanding, and wisdom), Affective (feelings, attitudes, and values), Verbal (a symbolic kind of content, ambiguous and abstract), Nonverbal (voice, body language, and facial expressions), Unconscious (unconscious data such as dreams and fantasies), Lifestyle content (Laboratory for Christian living).⁶⁷ In these nine contents, Lee attempts to overcome the false dichotomy between cognition and emotion, between subject matter and methods, and between content and experience. Lee concludes that “the age-old method-content duality never really existed except in the heads of religious instruction theorists.”⁶⁸ Lee’s cooperative art science is to create a rhythmic dance between content and method. Lee describes teaching as the term, “instructional

⁶⁶ Lee, *Content of Religious Instruction*.

⁶⁷ Lee, *Content of Religious Instruction*.

⁶⁸ Lee, *Flow of Religious Instruction*, 19.

act,” as emphasizing integration between the contents and processes of teaching. Lee’s term, “act,” means harmony between content and process.

Teaching as artistic flow: Lee defines teaching as “an orchestrated process whereby one person deliberately, purposively, and efficaciously structures the learning situation.”⁶⁹ For Lee, teaching is a scientific, deliberative, and well-organized instructional process. Lee views teaching as a scientific and systematic process of learners’ behavior modification. Nevertheless, as Lee describes teaching as an orchestrated process, teaching is also art that orchestrates complex learning situations and complicates the variables of teaching. This orchestrated process implies the artistic flow beyond scientific data and mechanical order of teaching.

The Need for Imagination in Art of Teaching

The theories of Groome, Moore, and Lee accord with the idea that teaching is art or an artistic process. They commonly view teaching as the artistic activity of integrating the Christian tradition with the Christian life. In addition, they commonly attempt to harmonize God’s transcendence with God’s immanence. Most of all, it is common for these three Christian educators to place subjective and passionate learners in the center of teaching and learning. Groome describes learners as subjects who actively participate in transforming this world into the reign of God. To Moore, learners are active and passionate mediators who harmonize God’s transcendence with immanence. Lee’s goal is to modify learners’ behaviors. Therefore, learners are placed in the center of these three models.

⁶⁹ Lee, *Flow of Religious Instruction*, 206.

They commonly value the artistic harmony and flow of teaching. Groome describes teaching as harmony between Christian story and people's stories. Moore describes education as creating harmony with such as the pendulum, heart, or sacrament. Lee regards religious instruction as an intentional process by which students modify human behavior in relation to variables of teaching. To Groome, teaching is harmony between reflection and action. To Moore, it is the repeated process of mediation between God and humans, and humans and this world. To Lee, teaching is the repeated process of scientific analysis, the modification of learners' behavior and of the artistic interactions of variables. All of them also value the artistic flow of teaching. Groome portrays teaching as a free-flowing process similar to a symphony or dance. Moore emphasizes the artistic harmony between subject matter and methods. Lee describes teaching as the process of orchestrating the variables of teaching. These scholars have commonly contributed to characterizing teaching as the artistic movement or process.

Nevertheless, they have neglected to study humanity's inherent capacity to harmonize tradition, experiences, and action, and to harmonize God's transcendence with immanence. Neither do they reveal the faculty that causes the artistic flow, process, and improvisation in the classroom. Even though they describe teaching as art or artistic process, they give little attention to the faculty that makes teaching artistic. Because this dissertation assumes that imagination is the capacity to create art or artistic movement and process, it explores significant roles of the imagination in teaching as art.

Groome and Moore definitely have some interest in the role of imagination in their approaches. Groome identifies imagination as "the borderland of body, mind, will" and

“the emancipation from dominant interests and ideology.”⁷⁰ In addition, Groome recognizes the importance of imagination as the power to harmonize differences and to emancipate humans from the tyranny of traditions. However, Groome fails to mediate the roles of imagination with the shared praxis. In other words, Groome does not explain the role of imagination in the shared Praxis. Moore also suggests two practices of imagination: imagining oneself in the place of others and imagining alternate futures.⁷¹ Although Moore understands imagining as the capacity to encounter others and to create the alternative, she fails to expound the role of imagination in her three teaching models: traditioning, heart, and the sacramental act.

For Lee, imagination is meaningless and useless. Since Lee values phenomenological data and scientific results, he disregards the role of imagination, which is immeasurable with scientific analysis. Lee neglects the study of the invisible and immeasurable capacity to create, in spite of emphasizing the artistic process and the artistic integration of variables. In fact, as far as he defines teaching as “art-science,” he should explain or at least explore the power to create the artistic process that orchestrates the variables of teaching, but he does not.

In short, these three scholars contribute significantly to viewing teaching as an art or artistic process. However, they neglect to study imagination as the inherent capacity to create artistic movement, and fail to relate the role of imagination to their pedagogies or teachings.

Therefore, Chapters 2 and 3 advocate that imagination is the capacity to make

⁷⁰ Groome, *Sharing Faith*, 105.

⁷¹ Moore, *Teaching as a Sacramental Act*, 114.

harmony out of differences and to create the artistic flow and improvisation of teaching.

These two chapters advocate the significant roles of imagination in theology and education.

Chapter 2

Theology of Imagination

This chapter examines the roles of imagination in the relationship between God and humans. In other words, this chapter explores imagination's role in the creation of the relationship between theology and anthropology. Gordon D. Kaufmann understands theology as the "human imaginative task"¹ because imagination makes the invisible God visible and the conceptual God perceptual. Theology is thus the imaginative task of reconstructing God's images based on a variety of human experiences about God. Therefore, this chapter discusses why theology needs imagination and what roles the imagination plays in constructing and reconstructing theology. Therefore, I call this chapter "theology of imagination."

This chapter depicts God as Artist who imagines visions, explores the correlation between the image of God and imagination, contrasts the notion of imagination as fantasy with imagination as harmony, and finally explores the task of imagination in constructing and reconstructing faith. In short, this chapter examines theological roles of imagination to bridge divinity and humanity, and theology and anthropology.

The study of the relationship between divinity and humanity is an important issue in current theological studies. Today, many theologians have attempted to explain the relationship between the sacred and the secular, using terms such as beauty, the Spirit, and spirituality. While aesthetic theology (or the theological aesthetic) mediates God as

¹ Gordon D. Kaufman, *In Face of Mystery: A Constructive Theology* (Cambridge: Harvard University Press, 1993), chap.1.

ultimate Beauty with humans as beauty with the potential to attain ultimate Beauty, the study of spirituality explores the relationship between God as Spirit and humans as spirit,² and between divinity and humanity. Therefore, both aesthetic theology and spirituality explore the relationship between God and humanity. However, there has been little interest in understanding imagination as the faculty to create harmony between Beauty and beauty, between the Spirit and the spirit, and between divinity and humanity.

Aesthetic theologians view “Beauty” as a bridge between God and humanity, but most of them ignore imagination as a vehicle for creating “beauty” or art as an expression of beauty. Edward Farley describes beauty as the harmony of parts to a whole which he calls “a theory of beauty.”³ In short, beauty is understood as harmony in differences. However, Farley does not articulate the power to create beauty as a constant movement of parts towards a whole.

Whereas Farley views Beauty as harmony between divinity and humanity, Patrick Sherry depicts the Spirit as a mediator between God and this world. Sherry states that “the Spirit has the mission of communicating God’s beauty to the world.”⁴ Through the dialogue with the Spirit, humans can communicate with Beauty, release Beauty to this world, and transform this world into Beauty. Through the Spirit, humans can know Beauty and transmit Beauty to people, and at the same time, through the human spirit as beauty, God unveils God’s Beauty into this world. Therefore, Beauty is placed in the

² Jurgen Moltmann, *The Spirit of Life: A Universal Affirmation*, trans. Margaret Kohl (Minneapolis: Fortress Press, 1992).

³ Edward Farley, *Faith and Beauty: A Theological Aesthetic* (Aldershot Hants, England; Burlington, VT: Ashgate, 2001), 18.

⁴ Patrick Sherry, *Spirit and Beauty: An Introduction to Theological Aesthetics* (Oxford: Clarendon Press; New York: Oxford University Press, 1992).

relationship between the Spirit and the spirit. Nevertheless, Sherry neither mentions how nor by what means the human spirit can harmonize with the Spirit. In other words, Sherry does not refer to the significant role of imagination to bridge the Spirit with the spirit.

As a matter of fact, “spirituality” is also a new field of theology in which the relationship between the Spirit and the spirit is being explored. Philip Sheldrake states that “spirituality derives its identity from the Christian belief that as human beings we are capable of entering into a relationship with God who is both transcendent and, at the same time, indwelling in the heart of all created things.”⁵ The study of spirituality also contributes to overcoming the conventional dualism between God’s transcendence and God’s immanence. However, it does not reveal what makes spirituality possible. It fails to explain what makes the relationship between the Spirit and the spirit possible.

Humans can enter into relationships with God because they can imagine God and they can imagine their roles in this world. This chapter presents the theology of imagination as a new field of theology with imagination as the capacity to make aesthetic theology and spirituality possible and to mediate God’s transcendence with God’s immanence. Because humans can imagine an invisible God and can envision God reaching towards humans through imagination, theology is the imaginative task.

⁵ Philip Sheldrake, *Spirituality and History: Questions of Interpretation and Method*. 2nd ed. (Maryknoll, NY: Orbis Books, 1998), 60-61.

God as Artist Who Creates Harmony

This section concentrates on the nature and character of God as Artist who created beauty out of chaos in the beginning and is still creating beauty as harmony out of differences in this world. Accordingly, God is still exerting artistic imagination in the perpetual recreation of art. The artistic imagination is given to humans as co-artists of God. God as Artist cooperates with co-artists who participate in God's ongoing recreation. God as Artist invites humans as co-artists into ongoing creation of this world in light of God's imagination. Therefore, God the Artist is not unilateral, but cooperative with and responsive to humans as co-artists.

When God created this world in the beginning, God created the cosmos, which means order out of chaos. Genesis 1: 1-2⁶ indicates that God created the heaven and the earth out of nothing and the cosmos out of chaos.⁷ It implies that God was the first Creator and Artist in this world. Step by step, God created this world with God's imagination over seven days in the beginning. Because the Hebrew בָּרָא (to create) evinces the quality of an artist's freedom and power in Genesis 1:1, בָּרָא stresses God's totally free and unbound creating, his sovereignty.⁸ Genesis 1: 1 identifies God as Artist having a vision and artistically visualizing it with the imagination of an Artist, in the sense that artists create art with inspirational visions. This was the process of God's imagination. In

⁶ "In the beginning when God created the heavens and the earth...." Gen. 1:1, NRSV.

⁷ "...the earth was a formless void and darkness covered the face of the deep, while a wind from God swept over the face of the waters." Gen. 1:2, NRSV.

⁸ Gordon J. Wenham, *Genesis 1-15*, Word Biblical Commentary, v.1 (Waco, TX: Word Books, 1987), 14.

other words, God beautifully created harmony out of differences with God's imagination in the beginning. In the Old Testament, God is always the subject of בָּרָא⁹ (to create) as artistic activity. Therefore, God is the first Creator and Artist who subjectively created order out of chaos and harmony out of differences.

Genesis 2 describes God as Artist who created a human from the existing clay which had already been created.¹⁰ Genesis 2 implies that, as an Artist, God is still recreating this world with materials that were already created by God. God as Artist is still recreating this world in partnership with God's creatures. God is the Artist who is still recreating human history with God's vision. Peter Hodgson calls the unity of God's vision and action "God's praxis."¹¹ God's imagination holds together vision and action and creates God's praxis in human history.

Since humans, as partners in God's recreation, can imagine God's vision, they ontologically participate in God's praxis. Just as artists view materials in light of the possibilities for recreation, God views humans as potential co-artists who mediate God's praxis to this world. God imagines new visions of this world and asks people to participate in God's imagination. In other words, God as an ultimate Creator calls humans to be co-creators in this world. Even at this moment, God is still recreating a better world with humanity, providing meaning in this world through God's imagination. Therefore, imagination is "the faculty that allows the human person, whether instinctively or consciously, to shape the world into meaning, much as in the beginning God shaped

⁹ Wenham, 14.

¹⁰ Timothy Arthur Lines, *Functional Images of the Religious Educator* (Birmingham: Religious Education Press, 1992), 272.

¹¹ Peter Crafts Hodgson, *God in History: Shapes of Freedom* (Nashville: Abingdon Press, 1989), 205.

chaos into cosmos.”¹²

Genesis 2 embodies God’s artistic recreation. Genesis 2: 7¹³ indicates that God breathed life into the dust, and then, the dust became a living being. Likewise, artists enliven materials into new kinds of beings. God as Artist formed a human from the dust and gave life and vitality to it. The present participle of the verb, יצר(form), directly evokes the image of a potter shaping clay in this description of human creation.¹⁴ In Isaiah 44:10, this term, יצר, is described as a creative act that requires artistic skill and vision.¹⁵ Timothy Lines indicates that “God breathes the breath of life into the clay, the marble, the paper, or the canvas and brings forth a new creation.”¹⁶ Genesis 2 suggests that God constantly shapes and reshapes humans as artists by breathing the vitality of life into the human nostril. In other words, God unceasingly offers the breath of life to humans because God wants them to be co-artists of recreation of this world. When a person is recharged by God’s breath, he or she becomes a co-creating artist as a co-creator with God. In Genesis 2: 7, the expression, “living being,” is contrasted with a lifeless entity¹⁷ that is separated from God’s breath. Therefore, God as Artist constantly shapes and reshapes people as living beings and endows them with artistic and creative abilities. Therefore, God is the Artist who is still breathing new life into humans, is

¹² J. Robert Barth, *Romanticism and Transcendence: Wordsworth, Coleridge, and the Religious Imagination* (Columbia: University of Missouri Press, 2003), 1.

¹³ “Then the Lord God formed man from the dust of the ground, and breathed into his nostrils the breath of life; and the man became a living being.” Gen. 2: 7, NRSV.

¹⁴ Wenham, 59.

¹⁵ “Who would fashion a god or cast an image that can do no good?” Isa. 44: 10, NRSV.

¹⁶ Lines, 273.

¹⁷ Wenham, 60.

enlivening this world by enlivened humans, and is imagining recreations in the partnership with humans.

God as Artist transcends this world, and at the same time is immanent in this world. God's imagination is the vehicle that mediates God's transcendence with God's immanence. In other words, God reveals the artistic vision of God to humans and shares it with them, thus actualizing it with God's co-creators. In fact, God is transcendent because God has an imaginative vision beyond that of humans. At the same time, God is immanent because God reveals God-self in human history. God has been traditionally understood as either transcendent or immanent. In other words, Christians have been forced to choose either a transcendent God or an immanent God, in accordance with their denominations or theological backgrounds. However, the theology of imagination pursues harmony between the transcendence and immanence of God.

Hodgson integrates God's transcendence with God's immanence through the concept of God's praxis. He states that "God is present in specific shapes or patterns of praxis that have a configuring, transformative power within historical process, moving the process in a determinate direction, that of the creative unification of multiplicities of elements into new wholes."¹⁸ Hodgson describes God as Artist who follows the pattern of praxis in which God's vision is unified with God's action and harmonizes the multiplicities of elements into God's vision. God harmonizes God's mystery with God's revelation through God's praxis in this world. God's praxis, an expression of God's inspiration with the artistic activity of God on the canvas of this world, is by itself art.

Richard Robert Osmer describes God as the divine Author of a *theo*-drama and

¹⁸ Hodgson, 205.

describes God's vision as a subject matter of the *theo*-drama.¹⁹ In other words, God is Author who has a vision of a drama and shares it with actors. In this *theo*-drama, people are actors who play their own roles and vocations in this world. God imagines a story, and the actors also imagine their roles in light of God's drama. Therefore, God as Author can communicate with actors through imagination. Imagination is the indispensable faculty for communication between God as Author and humans as actors. Imagination is the capacity to create harmony between God's story and actors' stories. Similarly, Paul Avis identifies God as a Poet who communicates with humans in the imaginative mode.²⁰ God is Artist who communicates with humans in the imaginative mode. Therefore, imagination mediates God with humans and God's transcendence with immanence. God as Author is still recreating His drama with humans as God's actors through imagination.

Traditionally, most Christians have believed that God is not physical, but is spiritual. The dichotomy between body and spirit has produced a dualism that evokes God as not physically present in the world. For this reason, Christians have described God with transcendent images. Such transcendent images of God come from the Hellenistic notion of dualism in which the human mind or spirit is prior to the human body or this world. The dualism between God as Creator and humans as creatures denotes God's domination over creatures. Furthermore, this dualism gives birth to a hierarchy between human beings and other creatures. Humans have dominated and destructed other physical creatures because they have thought of humans as spiritual beings who are superior to creatures, just as God is superior to humans. The emphasis on

¹⁹ Richard Robert Osmer, *The Teaching Ministry of Congregations* (Louisville: Westminster John Knox Press, 2005), 203-36.

²⁰ Paul Avis, *God and the Creative Imagination: Metaphor, Symbol, and Myth in Religion and Theology* (London: Routledge, 1999), 5.

God's transcendence influences images of God such as impersonal, unilateral, coercive, and dominant in relationships with humans. Those images incline people to imagine a solely transcendent God, excluding personal, relational, and immanent images of God. However, God as Artist mediates transcendent images of God with immanent images of God.

The image of God as Artist is indeed personal and relational rather than impersonal and dominant in the relationship with humanity. Artists have a profound kind of dialogue with their materials and engage in deep contemplations on their materials.²¹ God as Artist is no longer unilateral, impersonal, or coercive. Incidentally, Pentecostals have contributed to understanding God as "personal" and "persuasive." Rodman J. Williams indicates that Pentecostals views the Spirit as intelligent, volitional, and emotional.²² In other words, the Spirit is personal and relational. Velti-Matti Karkkainen maintains that the relationship between the Spirit of God and the human spirit is mutual: "all persons have the power to shape their own destinies, but the fulfillment of this creative potential is grounded in the presence of the Spirit's creative-responsive or persuasive love."²³ God the Spirit is creative, responsive, and persuasive rather than unilateral and coercive. Therefore, God is Artist who is contemplative, persuasive, personal, and responsive.

Because God is relational, God as Artist is sympathetic and empathetic with God's creatures' suffering, pain, and agony. When creatures are happy, God is happy because God imagines their happiness. Conversely, when creatures are sad and in pain, God also

²¹ Harris, *Teaching and Religious Imagination*, 26-29

²² J. Rodman Williams, *Renewal Theology: Salvation, the Holy Spirit, and Christian Living* (Grand Rapids: Academie Books, 1990), 151-52.

²³ Veli-Matti Karkkainen, *Pneumatology: The Holy Spirit in Ecumenical, International, and Contextual Perspective* (Grand Rapids: Baker Academic, 2002), 154.

feels sadness and pain because God imagines their sadness and suffering. God can imagine human happiness and suffering, and humans can also imagine God's happiness and suffering. If humans can imagine God's happiness, they can make decisions for God's happiness and joy. If they can imagine God's suffering and sadness because of their sins, they may repent and return to God. It is thus in art that Creator and creatures together share not only their visions, but also happiness, suffering, joy, and sadness. It is very important for artists to sympathize and empathize with others. In this sense, God as Artist is friendly and responsive to humans. God endlessly listens to creatures (or partners') voices and persuades them to listen to God's vision in terms of God's sympathy and empathy. Therefore, God as a Creator ontologically moves towards harmony with God's creatures. The harmony takes place in the moment that God imagines the creatures' happiness, and humans can imagine God's love. Therefore, imagination is the key for communication between God and humans.

In short, God was an Artist who created this world out of chaos and humankind from the dust of the ground²⁴ with God's imagination. At the same time, God is still an Artist who has dialogue with all creatures in this world and responds to creatures' needs, happiness, suffering, and sadness. In the relationship with humans, God is creative, democratic, relational, responsive, personal, sympathetic, empathetic, and care-oriented. Nevertheless, God is still mysterious and transcendent because God is Beauty beyond God's creatures' visions. God the Spirit, as an Artist, constantly touches human imagination through breathing life into it, and encourages humans to be co-creators of God's drama with the Creator.

²⁴ "Then the Lord God formed man from the dust of the ground..." Gen. 2: 7, NRSV.

The Image of God and Imagination

How can any finite reality be the bearer of the divine? Richard Viladesau answers that this is possible through the image of God.²⁵ In this section, I assert that humans can touch God because they are created in the image of God. Humans can imagine God's vision and will through the image of God present in them, where God's vision is fused with God's action. Therefore, the image of God requires imagination. Accordingly, this second part of chapter 2 examines the inseparable relationship between the image of God and imagination.

Imagination originated from the Latin word *imago*, meaning an image or representation. Imagination thus has the same root, *imago*, as found in the expression, image (of God). The root of *imago* is maintained in the verb, "to imagine."²⁶ The *imago Dei* (the image of God) is the archetypal reminder that humans are fashioned like God.²⁷ The image (of God) refers to the natural quality in humans that make them resemble God.²⁸ In fact, the natural ability to create images is imagination. Without imagining, humans cannot make any image. Conversely, without creating any image, humans cannot imagine anything. Therefore, the image (of God) is inseparable from imagination. This section describes the image of God as the place where people imagine God, authority in

²⁵ John O' Donnell, review of *Theological Aesthetics*, by Richard Vidladesau, *Theological Studies* 61 (2003): 573-574.

²⁶ Webb-Michell, 308.

²⁷ Calvin Miller, "Genesis 1:26," *Review and Expositor* 87, no. 4 (1990): 601.

²⁸ Wenham, 29.

love, and the ideal community.

The linguistic root of the image of God originates from the idea of artistic work. The term, image (of God), drives from the Hebrew root, **צל**, which, in the context of Genesis 1:26ff., means “likeness, image, statue, and figure.”²⁹ Wildberger explains that the term, image, drives from the verb **צל**, which means “to cut off,” an expression used to describe the creating of a statue.³⁰ As long as the term, **צל**, connotes image, statue, and likeness and drives from “to cut off,” **צל** implies the artistic process or activity. Therefore, humans are artists who are created in the image of Artist and can cut off something of this world to form into the image of God.

The Image of God as the Passage to Imagining God

It was only humans who were said to be created in God’s image and are evaluated as “very good” by God in Genesis. Therefore, humans are distinguished from other creatures by existing in the image of God. The image of God is human nature’s special ability to mediate divinity with humanity. Edward Curtis describes the image of God as the primary place where God reveals God-self³¹ to people. Through the image of God, God can enter into personal relationships with humans, speak to humans, and make covenants with humans.³² In other words, humans can enter into divinity and imagine God’s will and vision through the image of God.

²⁹ F.J. Stendebach, “**צל**,” in *Theological Dictionary of the Old Testament*, ed. Johannes Botterweck et al. (Grand Rapid: Eerdmans, 1977), 12: 388 (hereafter cited as TDOT).

³⁰ Stendebach, “**צל**,” TDOT, 12: 388.

³¹ Edward M. Curtis, “Image of God (OT),” in *The Anchor Bible Dictionary*, ed. David Noel Freedman (New York: Doubleday, 1992), 3: 391-92 (hereafter cited as ABD).

³² Wenham, 31.

Green advocates the image (of God) as an inherent pattern for imagining God. Green states that “the image of God is clearly represented by the human capacity to imagine God.”³³ Imagination is the inherent power to recover the image of God as the way to associate God with humans. As Craig Nesson indicates that “wherever revelation occurs, it restores the capacity to imagine God,”³⁴ the faculty to imagine God is based on the image of God where God encounters human beings. The image of God is a path upon which a person encounters God and keeps the relationship with God. Imagination is the power to open the passage between God and humanity.

Following Brunner’s distinction between the form and content of revelation, Green claims that imagination is the content of God’s revelation and the image of God is the form of God’s revelation.³⁵ Just as form can not be separated from content, the image of God is inseparable from imagination. Therefore, Green describes imagination as “the paradigmatic faculty,”³⁶ which is the power to recover the image of God as the paradigm for imagining God. In short, imagination is the ability to construct and reconstruct the image of God. Therefore, imagination is the faculty that enables people to constantly reinterpret and reconstruct the image of God in changing contexts.

Harris explains the relationship between creative imagination and the theology of creation.³⁷ Because human beings are made in the image of the Creator, all humans have

³³ Green, *Imagining God*, chap. 6.

³⁴ Craig L. Nesson, “Christian Imagination and Congregational Evangelism,” *Currents in Theology and Mission* 28 (2001): 41.

³⁵ Green, *Imagining God*, 61-80.

³⁶ Green, *Imagining God*, 66.

³⁷ Harris, *Teaching and Religious Imagination*, 21.

the potential to be creators who exemplify imagination. In order to explain the relationship between the image of God and imagination, Harris describes imagination as “religious.” Harris argues that religious imagination drives from the concept that the human beings are created in the likeness of God’s Holy image. Human beings have religious imagination so that they can remember, encounter, reinterpret, and act God’s drama because they are created in the holy image of God.

Viladesau describes God as the ultimate Beauty as Absolute Otherness.³⁸ Nevertheless, humans can imagine God as Beauty through the image of God as a place where the ultimate Beauty touches humans. The image of God as likeness or resemblance of God is a place where divinity encounters humanity. According to Viladesau, God is the horizon of every experience of beauty. In order to access this Beauty, humans can imagine Beauty through the image of God. Viladesau explains that the fact that the notion of human being created in God’s image shows that the relation between God and humanity resembles what occurs when we see a reflection in a mirror or a representation in a painting or a sculpture.³⁹ Because they can reflect and mirror God through the image of God, humanity can imagine God, ultimate Beauty.

Accordingly, the image of God is a reflection or a representation that enables people to imagine God. The image of God expresses “a relation between human beings and heavenly prototype, just as the tabernacle was made according to a heavenly pattern or plan.”⁴⁰ The image of God is by itself a form, like the tabernacle, and humans thus relate to this heavenly prototype. Imagination makes it possible to imagine heavenly truth

³⁸ Viladesau, *Theological Aesthetics*.

³⁹ Viladesau, *Theological Aesthetics*, 90.

⁴⁰ Stendebach, “עֲלָם,” TDOT, 12: 386-96.

through an earthly pattern. Jurgen Moltmann describes the image of God (the Spirit) as *Shekinah*, which means “God’s tabernacle, or tent, and his dwelling among his people.”⁴¹ In other words, the image of God (the Spirit) can be understood as *Shekinah*, which symbolizes the tabernacle as the transcendental immanence of God. Just as artists create images which connect the ideal to the real, humans as artists can imagine God through the image of God.

The Genesis narratives explain that the image of God was lost because of the fall of humanity. In other words, when humans are fallen, they cannot visualize or actualize the image of the invisible God. When humans are separated from God, they lose the image of the invisible God. Green indicates that sinners cannot remember God’s image because they cannot conform to the will of God.⁴² Because sinners forget the image of God, they are not able to imagine the right relationship with God. Green maintains that sinners lose both the possibility of imagining God and of imagining their vocations in right relationship with God⁴³ because sinners can neither remember nor visualize the image of God; they cannot imagine the image of God. Therefore, Green identifies sin as a paradigmatic disorder.⁴⁴ Humans need to order this paradigmatic disorder. They can remedy this only through Jesus Christ who is the image of God. Even though sinners lose their sense of the image of God as the place of God’s revelation, they retain the capacity to imagine, which is the starting point for God’s revelation in themselves.

Jesus Christ as the image of God can touch the imagination. Then, humans can

⁴¹ Moltmann, 47.

⁴² Green, *Imagining God*, 88-91.

⁴³ Green, *Imagining God*, 89.

⁴⁴ Green, *Imagining God*, 88-91.

recover the image of God. Christ as the visible image of God came to this world with a vocation: to recover the image of God. Humans as sinners can restore the image of the invisible God in the image of Christ as the visible God. Jesus Christ is described as the image of God in Colossians 1: 15⁴⁵ and 2 Corinthians 4:4.⁴⁶ In these two verses, Paul calls Christ the image of God (εἰκὼν τοῦ θεοῦ) and emphasizes the equality of the εἰκὼν (image) with the original.⁴⁷ Kittel states that “the main emphasis in Pauline anthropology is on this being of man as εἰκὼν (image) which is still to be established, or better restored. And this will be done by connection with the being of Christ as εἰκὼν.”⁴⁸ In other words, humans can rehabilitate the image of God within themselves by encountering Christ as the image of God. Then, humans can again imagine the invisible God. Ralph P. Martin states that “Christ is not only the full representation of God, but the coming-to-expression of the nature of God, the making visible of who God is.”⁴⁹ Only through the visible image of Christ, humans can imagine God. In brief, humans can eventually restore the paradigm that enables them to imagine God only through Christ as the visual image of the invisible God.

The Image of God as Imagining Authority for Care

The image of God is the path not only to imagine the invisible God, but also to

⁴⁵ “He is the image of the invisible God, the firstborn of all creation.” Col. 1: 15, NRSV.

⁴⁶ “In their case the god of this world has blinded the minds of the unbelievers, to keep them from seeing the light of the gospel of the glory of Christ, who is the image of God.” 2 Cor. 4:4, NRSV.

⁴⁷ Gerhard Kittel, “εἰκὼν,” in *Theological Dictionary of the New Testament*, trans. Geoffrey W. Bromiley (Grand Rapids: Eerdmans. 1964), 2:395.

⁴⁸ Kittel, “εἰκὼν,” 2: 396.

⁴⁹ Ralph P. Martin, *2 Corinthians*, Word Biblical Commentary, v.40 (Waco, TX: Word Books, 1986), 79.

deliver God's vision to humanity, who is responsible for the care of and service to this world. Through the image of God, God reveals God's vision in God's drama. God is the Author of God's drama in this world. At the same time, God is Caretaker who takes care of and responsibility for creatures. Humans imagine their vocations in the image of Author and Caretaker.

The Genesis creation story implies that the image of God plays a role not only in creating the relationship between God and humanity, but also in creating the relationship between humans and other creatures. Walter Bruggemann states that "the human creature attests to the Godness of God by exercising freedom with and authority over all the other creatures entrusted to its care."⁵⁰ The image of God plays two roles: authoritative mediator between divinity and humanity and agent of God who serves for and takes care of other creatures in this world. In other words, the image of God plays the role of imagining God and imagining the world of God's love. God created this world and committed the responsibility for and care of this world to humans, who were distinctively created in the image of God and who can imagine God's vision toward this world. Therefore, the image of God makes humans to be God's representatives and servers on the earth.⁵¹

In Genesis 1, the human being was not like other creatures, having been distinctively created in the image of God. Because of the story of human creation, many Christians have traditionally thought the distinctive status of humanity rendered them superior to other creatures. For this reason, humans have justified the destruction of

⁵⁰ Walter Brueggemann, *Genesis: A Bible Commentary for Teaching and Preaching* (Atlanta: John Knox Press, 1982), 32.

⁵¹ Wenham, 30.

nature and have exploited nature. However, the image of God does not imply human superiority over other creatures. Rather, it indicates the responsibility of human beings as God's agents and servants in this world. The image of God has to be reinterpreted in terms of service for this world. The image of God indicates care, love, and service for God's creatures. To live in the image of God means to take care of, to be there with, to be vulnerable with, and to be compassionate with others.⁵² Humans as created in the image of God have not only the authority to imagine God, but also the responsibility to take care of this world. They can imagine the care-oriented world where God dreams. Therefore, the image of God should be understood as human vocation as service for this world.

The Hebrew root, *צלם* (image (of God)), has been used to support the superiority of humans over other creatures. Genesis 1: 26⁵³ can be interpreted as that the human being was created to rule over others in relationship with this world.⁵⁴ Humans have dominion over fishes, birds, cattle, and all creeping things. According to Genesis 1:26, humans are supposed to dominate the sea, air, and earth. In both Egypt and Mesopotamia, the root, *צלם* (image), also referred to the image of a King who ruled over a country or a nation. Curtis states that “the image of God had its origins in the royal ideology of the ancient Near East.”⁵⁵

However, in the ancient Near East, the meaning of image as “royal ideology”

⁵² Susanne Johnson, “Education in the Image of God,” in *Theological Approaches to Christian Education*, ed. Jack L. Seymour and Donald E. Miller (Nashville: Abingdon Press, 1990), 142.

⁵³ “Then God said, Let us make humankind in our image, according to our likeness; and let them have dominion over the fish of the sea, and over the birds of the air, and over the cattle... and over every creeping thing that creeps upon the earth.” Gen. 1: 26, NRSV.

⁵⁴ Stendebach, “*צלם*,” TDOT, 12: 392.

⁵⁵ Curtis, “Image of God,” ABD, 3: 391.

implies not only dominion or a king, but also “sacrifice of love.”⁵⁶ As a matter of fact, *emlāḥ*(image) was not applicable to rulers who symbolized hegemony or dominion over a realm, but the concept of a ruler was also meant in terms of care or service toward others. In other words, the image of the ideal ruler or king indeed included the role of servant or caretaker for others. Even though the terminology, the image of God, indicates the dignity and preeminent position of human beings, it also suggests the unique position humans maintain as caretakers of this world and agents of God’s creation. Because every human bears God’s image, he or she is God’s representative or agent who is responsible for taking care of other creatures.⁵⁷ Therefore, the image of God guides humans toward imagining the utopia of a care-oriented and service-oriented world, through imagining God’s will towards this world. Imagination is the power to harmonize the image of an author with that of a caretaker and to establish a utopia in which rulers become servants and servants become rulers.

In both Old and New Testament, God is described with contrasting images: Lord (ruler) and Server, Judge and Caretaker, and Justice and Compassion. Nevertheless, one image does not exclude another image of God, but each supplements another. David Bryant states the relationship between God as an author and God as a caretaker in the following statement:

Descriptions of God’s power as a power shaped by love are not explicitly present here, but God’s desire for others to flourish and the divine pronouncements that created beings are good show that, at these points in the texts (of Genesis creation), God supports the well-being of created beings.⁵⁸

⁵⁶ Stendebach, “*emlāḥ*,” TDOT, 12: 392.

⁵⁷ Wenham, 31.

⁵⁸ David J. Bryant, “Imago Dei, Imagination, and Ecological Responsibility,” *Theology Today* 57, no. 1 (2000): 36.

According to Bryant, God's authority is based on love towards and provision for the well-being of other creatures. Therefore, the image of God is neither author nor caretaker, but harmony between the two. In this sense, just as God's authority does not exclude love and care, the distinctive authority given to humans from God also includes a vocation for seeing to the well-being of other creatures. Farley states that "if the human being is like God not simply in its formal self-transcendence of being a subject but also as an ethical self-transcendence, able to be taken out of itself towards the needy other, its very constitution as a creature is marked by the primary beauty of consent to being."⁵⁹ Therefore, humans who own the image of God have ethical and moral responsibility to take care of the weak and the needy. Distinctive power is given to humans for this ethical and moral vocation. Humans have authority, as agents of God, but it must be remembered that this authority is based on love toward God and care toward other creatures, just as Christ's authority was fused with love and care on the Cross. The power to harmonize the contrasting images of God is found in the imagination that enables people to harmonize their images as both authors and caretakers.

The Image of Trinity for Imagining an Ideal Community

Humans created in the image of Trinity can create the ideal community as harmony in differences in this world. Trinity means "One in Three." Therefore, the Trinity is a model of an ideal community for creating harmony in differences. Since humans are created in the image of God as the Trinity, they have authority and responsibility for creating harmony with other creatures in this world. Therefore, humans are ontologically

⁵⁹ Farley, 88.

relational and social in the image of the Trinity. As Viladesau states, “the image of God is not merely spiritual and personal but also interpersonal and historical in character.”⁶⁰

Throughout the centuries, Christian theologians have produced many arguments and controversies over the differentiation and unity of the Trinity. In this world, there is no wholly appropriate word or metaphor for the concept of Trinity. Humans can only imagine Trinity as One in Three. I contend that the best term to explain the concept of One in Three is “harmony,” which means beautiful unity in differences. Trinity is indeed mysterious because it endlessly generates synergy through harmony (One) in differences (Three). In harmony as Trinity, God can become both One and Three persons, not excluding unity as One, or differences as Three. The Trinity is the most ideal community that humans can imagine. God as Trinity reflects the human ability to imagine the holy.

Three become one in the constant movement towards harmony of differences. Osmer states that “the unity of the three divine Persons is described in terms of the ancient concept of *perichoresis*: their mutual interpenetration and indwelling.”⁶¹ Three persons become one through *perichoresis* which means “to dance,” “dynamic motion,” and “reciprocal relation.”⁶² In other words, the three Persons together make rhythms and motions towards becoming One. It is thus that; they become One in Three in constant motion. The three Beings always move towards Becoming One. The secret of the Trinity lies in its dynamic movement, like the rhythm of dance. Therefore, the image of Trinity is harmony in differences through the divine dance, *perichoresis*.

Because humans are created in the image of Trinity, they can intrinsically imagine

⁶⁰ Viladesau, *Theological Aesthetics*, 91.

⁶¹ Osmer, *Teaching Ministry of Congregations*, 205.

⁶² Osmer, *Teaching Ministry of Congregations*, 205.

harmony in differences. Since the image of God is Trinity as harmony in Three persons, humans ontologically create relationships with others according to the image of Trinity. Therefore, humans as the image of Trinity can imagine the ideal community and move towards the realization of it in this world. Leonald Boff views the human image in the concept of Trinity as a loving community.⁶³ He asserts that humans, who live the concept of image as loving community, use imagination as the capacity to be united with each other by love.⁶⁴ Therefore, humans can imagine the perfect loving community in light of the image of Trinity.

The image of Trinity suggests that humans naturally participate in recreating this world into harmony from differences. Individuals participate in the act of recreating this world through their differences. Individuals' distinctiveness moves toward becoming one. Individuals' differences presuppose the movement toward new creation in harmony with others. All Christians are particular in that they are different, but they are general because their differences move toward harmony to build up a Christian community. Therefore, Trinity is the ideal image of a Christian community.

The image of God as Trinity, therefore, represents humans as ontologically communal, social, and relational. In Trinity, the Spirit as "breath" offers the dynamic energy to create One in Three. Blair Reynold describes the Spirit as creative-responsive love, which creates harmony in Three.⁶⁵ Moltmann also indicates that the Trinitarian

⁶³ Boff describes Trinity as Jesus loving community. In other words, God the Father, God the Son, and God the Spirit become one with love towards Jesus Christ. Leonald Boff, *Holy Trinity, Perfect Community* (Maryknoll, NY: Orbis Books, 1988).

⁶⁴ Boff, *Holy Trinity*, 36-46.

⁶⁵ Blair Reynolds, *Toward a Process Pneumatology* (Selinsgrove, PA: Susquehanna University Press; London; Associated University Presses, 1989), 158.

concept of community leads to a balanced and harmonious relationship between an individual and community.⁶⁶ In this sense, the image of Trinity is the power to create an ideal community. Humans can visualize and actualize the ideal community in this world. Trinity as an ideal community offers the individual energy and vitality to imagine an ideal community in this world. Imagination is the power to project the image of Trinity as harmony in differences into the brotherhood of this world.

In this sense, the image of Trinity symbolizes harmony in differences. Christians are many, but many Christians are harmonized into a mysterious One. In the New Testament, the Spirit functions to harmonize many bodies. Paul says, “For in the one Spirit we all baptized into one body-Jews or Greeks, slaves or free- and we were all made to drink of one Spirit.”⁶⁷ Humans as bodies can imagine one body in the Spirit. A living body always interacts with other bodies in the Spirit. Miroslav Volf states that, “the Pauline move is not from the particularity of the body to the universality of the spirit, but from separated bodies to the community of interrelated bodies.”⁶⁸ Therefore, to become a body does not mean to be united into one, but to be harmonized with other bodies. Richardson states that the various parts of body are the midpoint and locus of communication between God and humans.⁶⁹ Humans as bodies of one body become words, and these words can speak to God the Spirit. In the Spirit, humans as bodies can imagine One body as harmony in differences.

⁶⁶ Moltmann, 225.

⁶⁷ 1 Cor. 12:13, NRSV.

⁶⁸ Miroslav Volf, *Exclusion and Embrace: A Theological Exploration of Identity, Otherness, and Reconciliation* (Nashville: Abingdon Press, 1996), 48.

⁶⁹ Christopher K. Richardson, “God in Our Flesh: Body Theology and Religious Education,” *Religious Education* 98, no. 1 (2003): 84.

The Image of God as Imagining Vocation

If the image of God is the way to imagine the invisible God, it is also the place where humans imagine their distinctive vocations in light of God's vision. Indeed, the image of God symbolizes human roles or vocations in God's drama.

The human being can imagine his or her distinctive vocation as the image of God. Nesson indicates that "the image of God that distinguished human beings from other creatures is the uniqueness of the human imagination."⁷⁰ As Green explains that "the image of God is the goal of creation,"⁷¹ the image of God originally relates to the goals of human beings. The image of God leads people to imagine their own inherent vocations and the roles that God commits to humans in God's drama. Bryant holds that the image of God is intimately connected with vocation and vision, because the image of God is a call into new possibilities that lead to the fulfillment of our authentic being.⁷² Therefore, the image of God leads people to become genuine, actual, and distinct beings in this world.

Harris also explains the relationship between the image of God and vocation:

If we humans are made in the image of a Creator God, then we humans are called to the act of creating too, in order to be ourselves. Unless we are morally and religiously obtuse, we can understand ourselves as fulfilling our human vocations whenever we take part in the act of creation.⁷³

Harris describes the image of God as individuals' distinctive role and participation in

⁷⁰ Nesson, "Christian Imagination and Congregational Evangelism," 41.

⁷¹ Green, *Imagining God*, 103.

⁷² Bryant, "Imago Dei, Imagination, and Ecological Responsibility," 37.

⁷³ Harris, "Art and Religious Education," 455-56.

God's recreation through their unique vocations. Therefore, the image of God symbolizes the creativity of human beings and vocations. For Harris, the image of God harmonizes the human vocation with God's ongoing creation. God created this world in the beginning and is still creating this world with humans as distinctive agents of God. Theodore Brelsford writes that "it is our human ontological vocation to participate in God's creation-God's ongoing transformation of the world."⁷⁴ Creation signifies the ongoing transformation of this world in the partnership between God and humans. Humans as actors of the Author rewrite the story of this world with their vocations.

Therefore, every human has an ontological vocation. As James W. Fowler indicates, "at the heart of what it means to be a human being is the conviction that we are called into being by God for covenant partnership with God."⁷⁵ The image of God is the conviction that each individual is called into God's creating drama with his or her own vocation. Humans ceaselessly rediscover their vocations in light of the vision and will of God in their particular contexts. Human beings as bearers of the divine image have imagination as the capacity to recreate a community of beauty with their distinctive vocations. Hartshorne claims that "God's purpose is beauty of the world, a beauty of which every creature enjoys its own glimpses and to which it makes its unique contributions."⁷⁶ In other words, humans imagine their unique vocations as the image of God, and imagine the world of beauty that they can create with their distinctive vocations.

⁷⁴ Theodore Brelsford, "Educating for Formative Participation in Communities of Faith," *Religious Education* 96, no. 3 (2001): 312.

⁷⁵ James W. Fowler, *Faithful Change: The Personal and Public Challenges of Postmodern Life* (Nashville: Abingdon Press, 1996), 205.

⁷⁶ Charles Hartshorne, *Omnipotence and Other Theological Mistakes* (Albany: State University of New York, 1984), 25.

The image of God enables people to imagine their vocations in holistic ways. Indeed, the image of God is not limited to the recreation of only human thought. It also helps bearers of the image of God to recreate their patterns of doing and living in this world. Bernard Cooke explains that “to control image is to control thinking, emotions, affectivity, and action.”⁷⁷ The image (of God) is the holistic passage toward imagining God and the vocations of humans, in short, to imagine a better world. Therefore, the image of God is not only related to the human spirit, but to the whole of the human being. If the image of God symbolizes the way to imagine human vocation, vocation can be understood as “the response a person makes with his or her total life to the call of God to partnership.”⁷⁸ Therefore, bearers of God’s image have holistic vocations to participate in God’s drama with their totality. When the image of God is applied to and internalized in the human being, imagination empowers people to realize and practice their vocations through the human totality of human spirit, soul, behavior, and living.

Human vocation as the image of God is intimately involved in the human context. An individual has an ontological vocation in a particular context. Without a context, there is no vocation. Without a vocation, the context is useless. In other words, humans can imagine their vocation in light of their contexts, or they can contemplate their contexts in light of their vocations. Fowler states that “Our partnership with God in co-creation involves the development of culture and, within it, the nurture, formation, and education

⁷⁷ Bernard Cooke, *Power and the Spirit of God: Toward an Experience-Based Pneumatology* (New York: Oxford University Press, 2004), (Oxford Scholarship Online, Oxford University Press), <http://dx.doi.org/10.1093/0195174518.001.0001> (accessed February 5, 2008).

⁷⁸ Fowler, *Faithful Change*, 205.

of all of the young in each generation.”⁷⁹ Bearers of the image of Creator are called into their historical and cultural context, and the recreation of their contexts with their vocations. Human beings have the capacity to imagine an individual’s vocation in light of what is going on in a particular context. Imagination is the capacity to discover the real and actual self within a context.

In sum, the image of God is a passage through which humans encounter God, take care of others and this world with God’s vision, create this world as a beautiful community, and discover people’s vocations in their contexts. In other words, to be created in the image of God means to actualize individual vocations in God’s vision, to participate in God’s drama, and to transform this world into God’s community. These characteristics of the image of God are not distinct from each other. The image of God associates God’s vision with humans’ vocations, and humans’ vocations with the care of and responsibility for this world. Therefore, the image of God integrates God’s vision, humanity’s vision, and the vision of this world. Imagination is the power to imagine God’s image (vision), to imagine the vocations of humans in light of God’s image (vision), and to imagine the wellbeing of creatures. In light of this, imagination is not superfluously unrelated to human world and history, but is the real and transformative faculty to participate in God’s drama in human history. The following section explains that imagination is not superfluous, but is the real capacity to harmonize God’s vision with human vocation.

⁷⁹ Fowler, *Faithful Change*, 209.

Imagination as Fancy vs. Imagination as Harmony

The imagination has traditionally been understood as the power to make mental images that drives only from the human senses, which are inferior to human reason. Most medieval theologians viewed imagination as fancy or fantasy, which belonged to the irrational parts of the individual, and did not relate to any human reason. In addition, many reformers had negative views about the imagination and images. Modern psychologists Feuerbach and Freud reduced the concept of imagination to being only a projection of humanity or human reason. Imagination has thus been understood as either a reflection of the irrational human senses, or a projection of extreme human reason. This second section of chapter 2 argues that imagination is harmony between human senses (doing) and human reason (thinking).

Imagination as Fancy

During the medieval period, imagination was closely tied to the human senses. John of Damascus wrote that “the imagination is the faculty belonging to the irrational part of soul. It acts through the sense organs and is called a sensation.”⁸⁰ He viewed imagination as fantasy because imagination is related to an affection of the irrational part. Richard of St. Victor considered the imagination to be “an intermediary, a vestment of the soul, communicating between the inner reason and the outer body.”⁸¹ Even though he contributed to understanding imagination as the connecting point between reason and

⁸⁰ John of Damascus, “Orthodox Faith,” in *Theological Aesthetics: A Reader*, ed. Gesa Elsbeth Thiessen (Grand Rapids: Eerdmans, 2005), 66.

⁸¹ Thiessen, “The Medieval Church,” in *Theological Aesthetics*, 62.

body, he still relegated it to the irrational part of the human soul which was inferior to human reason.

Thomas Aquinas also equated imagination with fantasy that is not based on human reason. Although Aquinas also viewed imagination as a mediator between mind and body, he maintained that imagination belongs to an irrational part of the human soul.⁸² In the middle ages, reason was understood as superior to the body or the human senses. Under the influence of this dualism, most medieval theologians thought of imagination as a fancy or fantasy that belonged to the irrational part. Medieval theologians equated imagination with fancy because they considered imagination to be an irrational sensation or sense of something that was false, changeable, or illusionary in contrast to reason which was seen as truthful, unchangeable, or real.

Many reformers also maintained negative views of imagination or images. Most of them were against using images in churches, having been influenced by depictions of reformation in the Old Testament in which the good kings and prophets destroyed images and statues of God. Martin Luther, Huldrych Zwingli, and Jean Calvin rejected any presence of images in churches or in the worship for God himself,⁸³ maintaining that, as in the Bible, the images might lead to superstition and idolatry. Zwingli even says, “images are forbidden by God.”⁸⁴ Calvin states that, “we are forbidden in every pictorial

⁸² Thiessen, 62.

⁸³ Thiessen, 127.

⁸⁴ Ulrich Zwingli, “Writings,” in *Search of True Religion: Reformation, Pastoral and Eucharistic Writings*, vol. 2 of *Huldrych Zwingli Writings*, trans. Wayne H. Pipkin (Allison Park, PA: Pickwick Publications, 1984), 68.

representation of God.”⁸⁵ They condemned images and did not relate the imagination with theological issues such belief, conversion, and salvation. In other words, they disregarded the role of imagination in forming and transforming faith. Reformers held a limited understanding of the human capacity to encounter God, emphasizing only grace and belief given by God.

During the reformation age, John of the Cross was an individual who was interested in the imagination, and attempted to connect God to humans through visions, forms, and images. John of the Cross discussed the possibility of accessing the Divine through sense and spiritual knowledge. John of the Cross divided the soul into two parts: Sensory and Spiritual. First, humans can get to know God by the exterior senses of sight, hearing, smell, taste, and touch, and the interior senses of fantasy and imagination.⁸⁶ To him, those senses are, however, only the lower levels by which humans can encounter God: “the more the soul approaches God, the more detached the individual will become from the realm of the senses.”⁸⁷ Therefore, John of the Cross concluded that even though the imagination is the power to get to know God on the lowest (sense) level, on higher spiritual levels, the senses do not play any role. In this respect, John of the Cross also maintained the dualism between sense and spirit, and the superiority of human reason over the senses. Nevertheless, he contributed to the understanding of the human senses as a part of the human soul, and to considering the imagination as a connecting point

⁸⁵ John Calvin, “It is unlawful to attribute a Visible form to God...,” Chapt. 11 of *Institutes of the Christian Religion*, ed. John T. McNeill, Library of Christian Classics, v. 20 (Philadelphia: Westminster Press, 1960), 99.

⁸⁶ Ernest E. Larkin, *Preface to John of the Cross: Selected Writings*, ed. Kieran Kavanaugh (New York: Paulist Press, 1987).

⁸⁷ Thiessen, 128.

between human reason and senses.

Unlike medieval and reformation theologians who viewed imagination as deriving from irrationality, Feuerbach understands imagination as the projection of human reason. According to Feuerbach, human beings first start to use reason in perceiving God in order to imagine the divine being. Feuerbach distinguishes imagination from reality, explaining that imagination is the project of human reason only, and as such the imagination is considered as fantasy. Green argues that “Feuerbach always takes for granted and never attempts to justify: the axiom that imagination and reality comprise an unproblematic duality, that they are opposed and mutually exclusive terms.”⁸⁸ Therefore, Feuerbach regards imagination as fancy that derived from unreality. According to Feuerbach, on the basis of each person’s different understanding and experience, everyone has a unique image and concept of God. The divine God is only imagined by human reason, and cannot exist beyond human reason. Feuerbach argues that God is the supreme effort of human understanding and the highest power of thought.⁸⁹ For him, God is the only projection of human reason that is separated from human reality.

Feuerbach was influenced by Freud’s understanding of religion as an illusion or delusion⁹⁰ that is not related to reality. To Freud, religion is understood as illusion derived from human imagination. Freud reverses the Genesis text, “God created man in his own image,” asserting instead that “man created God in his image.”⁹¹ In other words,

⁸⁸ Garrett Green, *Theology, Hermeneutics, and Imagination: The Crisis of Interpretation at the End of Modernity* (Cambridge: Cambridge University Press, 2000), 92.

⁸⁹ Ludwig Feuerbach, *The Essence of Christianity* (New York: Harper, 1957), 38.

⁹⁰ Sigmund Freud, *Civilization and its Discontents* (New York: W.W. Norton, 1989).

⁹¹ Freud, 19-20.

Freud maintains that humans create God with imagination that is the projection of their own reason. As a result, Freud views God as a projection of the human imagination. Therefore, both Freud and Feuerbach reduce faith to the illusionary act of a projection of the rational human faculties.

In the line of Freud, Feuerbach also reduces theology to anthropology. Feuerbach claims that “various cultures will project (imagine) different kinds of deities because the cultures embrace different images of humanity and, consequently, different ideals.”⁹² According to Feuerbach, different cultures will project different kinds of deities. As a result, God who humans imagine as God whom humans want and who can give humans what they want and imagine. Feuerbach maintains that God is the religious illusion or fancy of human beings.

In short, Feuerbach and Freud regard imagination as the power to project human reason, resulting in something that lies far from reality. In this sense, Feuerbach and Freud consider religions to be the result of human imagination, as fancy that is separable from this real world. Green explains that “the description of religion as a kind of imagination seems inevitably to have led in a reductionist direction, implying that religion is the product of human needs, the projection of this-worldly subjectivity onto an illusory screen of other-worldly objectivity.”⁹³ Feuerbach and Freud reduce imagination to being the projection of human reason. There is no place in their viewpoints for the significant roles of imagination to harmonize divinity with humanity and human reason with human senses.

⁹² Feuerbach, 63.

⁹³ Green, *Imagining God*, 26.

Imagination as Harmony

After the Reformation and the Enlightenment, imagination began to be distinguished from illusion or fantasy. Imagination was no longer regularly equated with fancy or fantasy, which in turn was not related to the real or human history. Jennifer Ann Bates states that “up until Immanuel Kant, many philosophers held some version of the Aristotelian view that the imagination is a secondary movement following upon perception of a thing, something like a perceptual echo in the mind.”⁹⁴ Unlike those who view imagination as a secondary perception, Kant understands imagination as the unity of perceptivity and conceptivity. In other words, Kant focuses on the reproductive and integrative role of imagination. Kant rejects the notion of imagination as only the mimicing of human perceptions, and thus expands the dimensions of the imagination into harmony between perception and conception.

In fact, Kant was the first to understand imagination as a synthesis between reason and sense. Kant describes imagination as the transition from sensibility to intelligibility and from intuition to conception. Similarly, Cooke writes that “imagination is where sense perception and thought meet, where being spirit in the world is experienced in awareness of our bodiliness.”⁹⁵ Therefore, imagination is the mediator between perception and conception, and between body and thought. However, Kant does not limit the role of imagination to synthesis or association, but expands it into recreation. Bryant states that “Kant clearly connects this power of making images with a power of synthesis,

⁹⁴ Jennifer Ann Bates, *Hegel's Theory of Imagination* (Albany: State University of New York Press, 2004), 14.

⁹⁵ Cooke, 113.

of bringing together a number of ideas, sensations, and so forth to create a whole.”⁹⁶

Therefore, Kant regards imagination as the power to create new images or patterns that synthesize human experiences and sensations.

Kant develops the understanding of imagination from “integrative,” to “creative.” Kant views imagination as a mediator between “the categories of the pure understanding and the manifold intuitions of the faculty of sensibility.”⁹⁷ In this sense, Kant views imagination as the power to construct and reconstruct perceptivity from sensibility. In other words, imagination for Kant is the active, creative, constructive powers of the knowing mind.⁹⁸ Imagination is the power to create paradigms that categorize sense experiences.

To Kant, imagination is also reflective because humans can reflect on the old paradigm in order to reconstruct the new paradigm in light of the new sense experiences. Rudolf A. Makkreel argues that Kant describes the function of imagination not only as constructive and synthetic, but also as reflective.⁹⁹ Kant understands imagination as not only the power to unify and categorize a variety of experiences, but also as the power to review and renew the categories themselves. Therefore, imagination is not limited to a given paradigm and it enables people to recreate new paradigms to bear on their

⁹⁶ David J Bryant, *Faith and the Play of Imagination: On the Role of Imagination in Religion* (Macon, GA: Mercer University Press, 1989), 66.

⁹⁷ Bryant, *Faith and the Play of Imagination*, 66.

⁹⁸ Sharon Parks, *The Critical Years: The Young Adult Search for a Faith to Live By* (San Francisco: Harper & Row, 1986), 113.

⁹⁹ Rudolf A. Makkreel, *Imagination and Interpretation in Kant: The Hermeneutical Import of the Critique of Judgment* (Chicago: University of Chicago Press, 1990), chap. 6.

experiences.¹⁰⁰ Makkreel focuses on the reflective function of imagination in Kant's concept of imagination in the following statement:

In *the Critique of Pure Reason*, Kant focuses on the imagination as a transcendental productive power providing a priori schemata that make possible the application of the categories to sense. At this stage its synthetic activities assist in the scientific understanding or "reading" of nature. Finally, in *the Critique of Judgment*, the powers of the imagination are extended in relation to reflective judgment and reason.¹⁰¹

To Kant, imagination is involved in reflective judgment and reason in nature. Indeed, Kant understands imagination as the interpretive faculty to reflect on human concepts in light of sense experiences and to build up new concepts. For Kant, imagination as the interpretive faculty is a priori schemata in human nature.

To Kant, imagination is the faculty of the mind to critique all phenomena as well as to construct them. Bates states that, "this was a turn toward what Kant called critical philosophy, a philosophy that performs a "critique" of the faculties of the mind in order to show their inescapable role in the construction of all phenomena."¹⁰² For Kant, imagination is also "freedom of conformity to law."¹⁰³ The imagination is constantly making laws from various cases and those laws are continuously reinterpreted by new cases. In other words, imagination is the power to synthesize law with freedom.

Under Kant's influence, Coleridge understands imagination as the composing and interpretive activity of the mind. According to Coleridge, imagination is associate and

¹⁰⁰ *Encyclopedia Britannica* 2008 ed., s. v. "Aesthetics," <http://www.search.eb.com/eb/article-59175> (accessed February 5, 2008).

¹⁰¹ Makkreel, i .

¹⁰² Bates, 16.

¹⁰³ Makkreel, 46-48.

creative, while fancy, inferior to imagination, is not constitutive, but just associative.¹⁰⁴

Unlike the medieval theologians who equate imagination with fancy, and Freud and Feuerbach who regard imagination as the projection of human reason, Coleridge distinguishes imagination from fancy by asserting that it is not related to reality.

Coleridge divides imagination into one of two categories: primary or secondary. Whereas the primary imagination is the prime agent of all human perception, the secondary imagination dissolves, diffuses, dissipates, and re-creates order.¹⁰⁵ For Coleridge, the primary imagination passively functions to perceive what is there, while the secondary imagination actively dissolves, diffuses and recreates structure.¹⁰⁶ In other words, imagination primarily perceives objects and secondarily, conceptualizes perceptions. Therefore, imagination creates harmony in tension between passive perception and active conception.¹⁰⁷

Coleridge identifies fancy as a mode of memory emancipated from the order of time and space.¹⁰⁸ In other words, whereas imagination is the power to perceive objects in relationship with contexts, fancy is not related to the historical context. As I already indicated, imagination based on the image of God is the real power to realize and actualize God's vision in this real world. As far as imagination is understood in the image of God, imagination is the power to connect God's vision with humans' vocations in this

¹⁰⁴ *Encyclopedia Britannica* 2008 ed., s. v. "Fancy," <http://www.search.eb.com/eb/article-51159> (accessed February 5, 2008).

¹⁰⁵ Thiessen, 180.

¹⁰⁶ Thiessen, 179-180.

¹⁰⁷ Jamie M. Ferreira, *Transforming Vision: Imagination and Will in Kierkegaardian Faith* (Oxford: Clarendon Press; New York: Oxford University Press, 1991), 93.

¹⁰⁸ Thiessen, 180.

world. Since imagination is the power to relate God with humanity and humans as God's agents in this world as God's creatures, imagination is not mere fancy; it is real. In fact, this notion of fancy is neither related to the human body nor to the real world, and does not have any power to actualize God's drama in this world. Imagination, however, is the real and holistic power to connect the human mind to the human body, divinity to humanity, and God's vision to this world. In this sense, Coleridge makes a significant distinction between imagination and fancy. Imagination plays the role of harmonizing human reason, mind, spirit, and body, and relating humans to God, and God's vision to their vocations in this real world.

Bryant also views imagination as "a synthesizing and constructing power that creates images, concepts, metaphors, and models drawn from our experience of finite realities to construct a picture of the world and God"¹⁰⁹ under the influence of Kant's understanding of imagination as the power to make synthesis between antithesis and thesis. Kaufman emphasizes the function of imagination not only as constructing and synthesizing, but also as remembering Christian traditions. Even though imagination is based on memory, memory can be reflected on and transformed by new experiences and contexts. Because imagination enables people to remember, reflect on, form, and reform church tradition in light of the present context, it is not the old notion of fancy separated from human history. Groome states that "imagination is rooted in history and begins with present reality-it is not mere fantasy."¹¹⁰ Groome also maintains that imagination is not fantasy: it is reality. Traditional images and metaphors are constantly reinterpreted by

¹⁰⁹ Bryant, *Faith and the Play of Imagination*, 52.

¹¹⁰ Groome, *Sharing Faith*, 196.

historical, contextual, and cultural experiences through imagination. Therefore, imagination is not fancy, but the power to reinterpret past images and metaphors in light of varying contexts.

Viladesau describes imagination as the interaction between abstract theory and the concrete experiences. Viladesau views imagination as a connecting point between God (the abstract) and this world (the concrete). Even though Viladesau emphasizes the abstract over the concrete and God's transcendence over God's immanence, he does not ignore the relationship between the abstract and the concrete. Viladesau suggests three functions of imagination: generating all thinking; constructing analogies, metaphors, and paradigms; and mediating those paradigms with this world.¹¹¹ In this sense, for Viladesau, imagination is generative, analogical, and paradigmatic. Imagination constantly constructs, transforms, and recreates paradigms, metaphors, and images in relationship to the concrete. Viladesau also agrees that imagination is not fancy, but the real power to create metaphors or images by theorizing and conceptualizing concrete experiences.

I conclude with David Loomis' comparison between fantasy and imagination. Whereas Loomis defines fantasy "as our most pleasurable and playful imaginings in which we escape into another world," Loomis identifies imagination as insight into most reality-oriented imaginings.¹¹² Therefore, imagination is not fantasy that escapes from the real and concrete world. Kant, Coleridge, Kaufmann, and Viladesau agree that imagination is not fancy, but harmony between divinity and humanity, between the

¹¹¹ Viladesau, *Theological Aesthetics*, 84-85.

¹¹² David Loomis, "Imagination and Faith Development," *Religious Education* 83, no. 2 (1988): 258-59.

abstract and the concrete, and between mind and senses. It is the art of imagination to harmonize divinity with humanity, just as artists express the transcendent and divine reality with human languages or materials. Imagination makes people become artists who create harmony between the divine and the secular and between the abstract and the concrete. Just as imagination allows poets to express the ideal through the richness of symbolic language, it allows people to express the divine and abstract images with secular and concrete materials. Therefore, imagination is not fancy, but harmony between concept and perception and between human reason and human senses.

Imagination and Faith

This section examines how faith is formed and transformed in relations to imagination. Faith is nurtured by personal encounters with an invisible God and by participation in God's drama. Since Imagination is the power to remember God's grace, encounter God, visualize individuals' visions in God's vision, and actualize God's drama, it nurtures personal, spiritual, social, interpretive, and active faith.

Faith takes place when people encounter God and God reveals God-self to humans. The personal and spiritual encounter with God nurtures personal and spiritual faith. Avis indicates that "faith is the act of the whole person and has as its object a personal God."¹¹³ Through encountering God, people conceptualize God and at the same time, the conceptualized God is repeatedly applied to their personal experiences of God in their

¹¹³ Avis, 78.

lives. I contend that faith is the ongoing process of connecting the conceptualized God with the personalized God.

Faith requires imagination to connect the abstract God with the concrete God, because faith is nurtured by the process of encountering and conceptualizing a mysterious and personal God. Christie Cozard Neuger and Judieth Sanderson state that “Faith is the place where we let ourselves move beyond the realm of our own experience to tap into that which is beyond understanding.”¹¹⁴ Therefore, faith is formed and transformed by imagination as the human capacity to encounter and to conceptualize a mysterious and personal God.

Faith is not only to encounter God, but also to remember God’s grace and to expect the invisible God in their lives. Even though faith is given as the gift of the grace of God to humans, it operates through human faculties, among which the imagination is pivotal.¹¹⁵ Imagination is the capacity to relate God’s grace to human faith. If humans remember God’s grace, they can imagine their future in light of their memories of God’s grace. Faith is remembering God and expecting God’s grace in the present. Brelsford describes faith as a visionary enterprise that shows visions towards the world and of God.¹¹⁶ Because faith is a visionary enterprise, faith necessarily needs imagination as the capacity to remember, encounter, visualize, and actualize God’s vision in human history. Therefore, faith is formed and transformed by a dynamic imagining of the elimination of the gap between that which is already being pictured and that which is not yet being

¹¹⁴ Christie Cozad Neuger and Judith E. Sanderson, “Developing a Prophetic Imagination: A Course for Seminary Students,” *Religious Education* 87, no. 2 (1992): 269.

¹¹⁵ Avis, 78.

¹¹⁶ Theodore Brelsford, “Politicized Knowledge and Imaginative Faith in Religious Education,” *Religious Education* 94, no. 1 (1999): 70.

realized. Having faith is to incubate God's vision and to give birth to it in the real world.

Imagination expands the dimensions of personal and spiritual faith into those of communal and social faith. Faith does not exist only in personal encounter with God. The personal encounter with God directs people to form and transform a community and the world. Imagination expands the horizon of faith into the world. Neuger states that "not only is imagination central to understanding the realm of God and our relationship to it, imagination has also been essential to the process of socio-cultural change."¹¹⁷ Therefore, faith is formed not only in the relationship between God and humans, but also in the relationship between humans and this world. Faith is belief toward visualizing and actualizing God's reign in this world.

In this respect, imagination makes faith passionate and active. Imagining gives rise to passion toward a new vision and that passion makes faith active as well as contemplative. Human willingness to act is the expression of passion. When faith is associated with passion, it is transited into active faith.¹¹⁸ Imagination enables humans to passionately form and transform Christian traditions and lives in light of God's vision. In this sense, faith is involved in human actions. Imagination is the power to heal the separation between faith as knowing and faith as doing and to construct holistic faith. Imagination makes faith not only intellectual, but also spiritual and volitional. Avis describes imagination as the holistic faculty to grasp the goal of the venture of faith as a whole, integrating all those elements that relate specifically to the thinking or feeling or

¹¹⁷ Neuger and Sanderson, 269.

¹¹⁸ Ferreira, 19-40.

willing faculties.¹¹⁹ Groome understands faith as cognitive, mental, behavioral, and relational activity towards God and God's will. He describes a "lived Christian faith" as believing, trusting, and doing God's will.¹²⁰ The lived Christian faith is nurtured by imagination, which makes faith spiritual, intellectual, and volitional.

Imagination also makes faith prophetic. Walter Bruggemann describes the transformative character of imagination as "prophetic"¹²¹ because prophets break with conventions and create new faith for the future. Rita E. Guare states that "the task of prophetic imagination is to nurture and evoke a consciousness and perception that is an alternative to the consciousness and perception of the dominant culture."¹²² The prophetic imagination brings traditional faith into the play of reinterpretation with new consciousness and awareness. In this way, the taken-for-granted faith is constantly reinterpreted by imagination. As Thiessen explains with Boff's statement, "creative imagination enables us to break away from things that are taken for granted, to abandon accepted presuppositions and begin to think in unorthodox ways."¹²³ Therefore, the prophetic imagination reflects on the taken-for-granted and constantly creates alternative visions.

Although imagination makes faith prophetic, faith is also formed and transformed in historical streams. In other words, faith is in the line of past memory. Bryant states that

¹¹⁹ Avis, 79.

¹²⁰ Groome, *Sharing Faith*, 19.

¹²¹ Walter Brueggemann, *The Prophetic Imagination* (Philadelphia: Fortress Press, 1978).

¹²² Rita E. Guare, "Educating in the Ways of the Spirit: Teaching and Leading Poetically, Prophetically, Powerfully," *Religious Education* 96, no.1 (2001): 80.

¹²³ Thiessen, 285.

“the imagination’s work in the sphere of faith takes place within the historical stream of tradition and is intimately shaped by tradition.”¹²⁴ In other words, imagination cannot form and transform faith without remembering the past events and experiences of God. Imagination cannot leap to sudden transformation or reformation without remembering the faith of the past. Imagination has the capacity to make a faithful leap in harmony between the past faith and the present context. Therefore, imagination place faith in interpretative play between the past and the present. Charles R. Foster describes imagination as the capacity to interpret Scripture and tradition in contemporary life.¹²⁵ He describes imagination as “pastoral” because pastoral ministry requires imagination as the capacity to interpret tradition in the present context. The pastoral imagination makes faith through the ongoing process of interpreting Scripture and tradition in contemporary life.

Several theologians and religious educators have explored the relationship between faith and imagination in both direct and indirect ways. James Fowler indirectly defines faith in relation to images and symbols as expressions of imagination. He describes faith not as a noun, but as a verb “faithing”¹²⁶ because faith is continually formed and transformed in the process of triangular relations among these three: self, others, and “the shared centers of value and power.”¹²⁷ Fowler’s faith development focuses on how aspects of tradition, as centers of meaning and power, are formed and transformed in

¹²⁴ Bryant, *Faith and the Play of Imagination*, 167.

¹²⁵ Charles R. Foster, Lisa E. Dahill, Lawrence A. Golemon, and Barbara Wang Tolentino, *Educating Clergy: Teaching Practices and Pastoral Imagination* (San Francisco: Jossey-Bass, 2006), 22.

¹²⁶ Fowler, *Stages of Faith*

¹²⁷ Fowler, *Stages of Faith*.

relationships with ego and others. With regard to the critique on faith development that faith is not understood in the relationship between God and humans, Fowler argues that “faith shapes and responds imaginatively to symbols, narratives, and rituals that invite participation in the sacred, and that touch the deepest dimensions of our relatedness to the Holy.”¹²⁸ To Fowler, using the imagination to create images, symbols, narratives, and rituals is having the power to relate humans to the Holy. In short, imagination is the power to transform the concept of personal faith into a verb, faithing in relationship with the Holy and with others.

Imagination is the power to reinterpret and recreate Christian images and symbols in changing contexts. In fact, an image has far more than one meaning because the image can be differently interpreted in different contexts. Imagination leads people to properly interpret an image within a particular context. Fowler calls “spiritual imagination” the faculty to mediate Christian images, rituals, or symbols with a particular context.¹²⁹ Christian symbols and rituals are conveyances that deliver spiritual truth to the present life. Under the influence of Fowler, Brelsford maintains that faith expresses itself and is awakened and nurtured by imagination in story, drama, music, and visual arts, myth, ritual, liturgy, and iconography.¹³⁰ Therefore, imagination in symbols or images nurtures the “faithing” process of relating Christian tradition to the present life.

Even though Fowler indirectly relates faith to imagination, Fowler directly views faith only in the relationship between self and others and human society. Loder critiques

¹²⁸ James W. Fowler, “Faith Development at 30: Naming the Challenges of Faith in a New Millennium,” *Religious Education* 99, no. 4 (2004): 413.

¹²⁹ Fowler, “Faith Development at 30,” 414.

¹³⁰ Brelsford, “Politicized Knowledge and Imaginative Faith in Religious Education,” 71.

this perspective: “Fowler’s work is a sensitive, insightful study of the ego’s competence in structuring meaning, and it is only potentially but not necessarily related to faith in a biblical or theological sense.”¹³¹ Unlike Fowler’s understanding of faith, Loder views faith as having four dimensions of convictional experiences: the lived world, the self, the void, and the holy.¹³² These four dimensions of convictional experiences constitute a pattern that transforms knowledge through five steps: conflict, interlude for scanning, a constructive act of the imagination, release and openness, interpretation.¹³³ In the first step, people encounter anomalous events or situations, face conflicts, and reinterpret faith in light of conflicts. In the second step, people start to negate their belief or convictions through those events or conflicts. In the third step, people transform their hold on reality and construct new convictions by a constructive act of the imagination. In the fourth step, they release their new convictions into this world. The last step is the reinterpretation of the resolution in terms of one’s world.¹³⁴ Loder views imagination as the impetus to form and transform faith through these five steps. Loder describes imagination as the activity of creating new faith.¹³⁵ Loder goes on to explain that “the imaginative drives toward a transformation of the given; the imaginary arrests transformation.”¹³⁶ Therefore,

¹³¹ James E. Loder, *The Logic of the Spirit: Human Development in Theological Perspective* (San Francisco: Jossey-Bass Publishers, 1998), 256.

¹³² Loder, *Transforming Moment*, 68-91.

¹³³ Loder, *Logic of the Spirit*.

¹³⁴ Joanmarie Smith, review of *The Transforming Moment*, by James E. Loder, *Religious Education* 76, no. 6 (1981): 676.

¹³⁵ Parks, “Imagination and Spirit in Faith Development,” 151.

¹³⁶ Loder, *Transforming Moment*, 18.

imagination enables people to face conflicts, to negate previous convictions, to construct new convictions, to release energy, and to act in new ways.

In his book, *The Logic of the Spirit*, Loder describes the relationship between imagination and the Spirit as the subject of the transformation of faith. Loder offers an analogy between the Divine Spirit and human spirit. Just as the Spirit plays a role in transforming the given frame of this world, the human spirit can transform the given faith. Loder states that the “[the] human mind is utterly dependent on the human spirit. Similarly, to understand the mind of God, one must have the Spirit of God.”¹³⁷ Therefore, a human encounters God when the human spirit encounters the Divine Spirit. The Divine Spirit transforms the human spirit. Then, the human spirit can also transform the given tradition. Faith is placed in the relationship between the Spirit and the spirit. Loder implies that the imagination is the power to relate the Divine Spirit to the human spirit. According to Loder, faith is formed and transformed by imagination to foster the relationship between the Spirit and the spirit.

Under the influence of Loder’s view of imagination, Sharon Parks describes imagination as “the activity of the Spirit and the breath of the power of God.”¹³⁸ Because the Spirit is beyond humans, the human spirit needs imagination to be able to reach to the Divine Spirit. Yonggi Cho holds that the Spirit communicates with people through visions and dreams, which are languages of the Holy Spirit.¹³⁹ In this way, humans can communicate with God through imagination. Therefore, the Spirit is the Spirit of

¹³⁷ Loder, *Logic of the Spirit*, 12.

¹³⁸ Parks, “Imagination and Spirit in Faith Development,” 148.

¹³⁹ Yonggi Cho, *The Fourth Dimension: The Key to Putting Your Faith to Work for a Successful Life* (Seoul: Seoul Book Center, 1991), 43-73.

imagination to create dreams and visions. Faith is nurtured by the Spirit of imagination. Parks defines imagination as “the highest power of the knowing mind-integral to reason, perception, understanding, judgment, and conscience.”¹⁴⁰ Since the subject of imagination is the Divine Spirit as the subject of transformation in the human spirit, imagination is thus the creative power to transform human actions as well as human knowing and understanding. The Spirit of imagination encourages humans to reflect on traditional and given notions of faith and to practice new faith in their lives. Therefore, imagination integrates faithful knowing with faithful doing. Parks follows Loder’s five steps as the formation and transformation of faith in relation to imagination. Thus, Parks describes imagination as the capacity to face spiritual conflict, to reconstruct an individual’s faith, and to incarnate and release belief into this world.

Harris also understands faith in relation to imagination. To Harris, the imagination is “religious” because imagination is the power to relate the Holy to humanities. Since she understands imagination in terms of the relationship between God and humans, imagination is the power to nurture faith. Harris describes religious imagination as having four theological characteristics: contemplative, ascetic, creative, and sacramental.¹⁴¹ First, imagination as “contemplative” particularizes faith in people’s lives and at the same time, generalizes personal and particular faith. Second, to engage in “ascetic” imagination is “to bring to bear all the understanding associated with religious discipline and discipleship.”¹⁴² The ascetic imagination helps people develop self-discipline in order to

¹⁴⁰ Sharon Parks, *Leadership Can Be Taught: A Bold Approach for a Complex World* (Boston: Harvard Business School Press, 2005), 219.

¹⁴¹ Harris, *Teaching and Religious Imagination*, 19-22.

¹⁴² Harris, *Teaching and Religious Imagination*, 21.

be closer to God. Third, “creative” imagination leads people to become creators as God’s agents because human beings are made in the image of a Creator. Fourth, Harris describes imagination as “sacramental.” This aspect of imagination creates a sacrament, a symbolic, ritual form through which the holy is mediated into this world.¹⁴³ The sacramental imagination functions to mediate the grace of God with people’s lives. Because these four characteristics of imagination refer to the relationship between God and humans, imagination is religious. These four characteristics support the notion that imagination is the power to form and transform personal faith.

In her book, *Proclaim Jubilee!*, Harris expands the concept of religious imagination into transformative imagination. She identifies the imagination with the following statement:

I name the artistic imagination as a challenge for Jubilee because Jubilee is, preeminently, a set of bodily actions-not only a seeing but a solid and particular doing that is incarnated in the bodily practices of blowing trumpets and proclaiming freedom, asking and granting forgiveness, doing the works of mercy that serve justice, and preparing for a great feast, filled with song, celebration, and praise.¹⁴⁴

To Harris, the imagination does not remain in only religious and spiritual dimensions. The artistic imagination is the power to visualize and actualize Jubilee as a vision and dream of God in this world. Therefore, faith is to imagine a realization of the ideal Jubilee as a great feast proclaiming the freedom, forgiveness, justice, and actions of God. Harris’ understanding of imagination never remains in the religious dimension only, but expands it into the social and political dimension. Harris uses the term, artistic

¹⁴³ Harris, *Teaching and Religious Imagination*, 22.

¹⁴⁴ Maria Harris, *Proclaim Jubilee: A Spirituality for the Twenty-First Century* (Louisville: Westminster John Knox Press, 1996), 14.

imagination, which “demands that visions and dreams are fleshed out in concrete, bodily forms that attend to touch and place and voice.”¹⁴⁵ According to Harris, imagination is artistic because it creates visions and dreams and incarnates them into this world.

In sum, Fowler views faith as “faithing” that is formed and transformed in the relationship among the self, others, and centers of value and power. Fowler’s understanding of faith is critiqued by other Christian educators who view Fowler as overly emphasizing social and cultural dimensions of faith. In contrast with Fowler, Loder views faith as the transformation of knowing by the Spirit of imagination. Influenced by Loder’s understanding of faith, Parks also views faith as an encounter between the Divine Spirit and the human spirit. To Parks, the Divine Spirit of imagination makes faith holistic beyond the human spiritual dimension. Lastly, for Harris, imagination is the capacity to expand spiritual and religious faith into creative and transformative faith. Imagination is the power to expand personal and religious faith into transformative and creative faith.

It is common for all of these scholars to view faith as not only personal, spiritual, or religious, but also relational, social, or transformative. Therefore, faith is nurtured in a harmony between the personal and the relational, and between the spiritual and the social. In spite of their differences in understanding faith, all of these thinkers agree that faith is formed and transformed by imagination that enables people to envision the invisible God and to embody God’s vision in this world. Imagination is the capacity to harmonize humanity with God, the self with the world, the spirit with the Spirit, and to form and transform the faith that is made by these dynamics.

¹⁴⁵ Harris, *Proclaim Jubilee!*, 14.

Chapter 3

Constructive Views of the Imagination

This chapter explains the necessity and role of imagination in education. In other words, this chapter focuses on what roles imagination plays in educating people. First, I will demonstrate why education fosters harmony out of differences and why harmony is important in education in relations to imagination. Next, I will explain how imagination creates harmony out of differences.

Harmony and Imagination

The term, “education,” originates from two words: *ex* (out) and *ducare* (bring out). Therefore, “education” can be understood as originally meaning “bringing out learners’ potential.” In this sense, I advocate that the goal of education is to highlight individuals’ potentials and at the same time, to create harmony with them. These two goals have conflicted throughout the history of education. On the one hand, placing emphasis on individuals’ differences and cultural particularities has often failed to result in a harmonization of those differences. On the other hand, an emphasis on unity has failed to reflect the differences of individuals. Educators have indeed struggled with the conflict between these two paradoxical goals.

Harmony means transforming conflicts into synergy. The term, harmony, includes the concepts of both differentiation and unity, but it is more than the unity of differences.

Hegel defines the term, harmony, as “a totality of differences, a totality grounded in the essence of the thing itself.”¹ Harmony as the totality of differences is neither the sum of differences, nor the arrangement of differences. Harmony is mysterious beauty; it is more than the sum of differences, as a rainbow’s mysterious beauty lies beyond the sum of seven colors. Harmony does not rule out differences, but accepts differences of all elements and creates mysterious beauty in the totality of differences. Hegel continues to state that “this relation [harmony as totality] advances beyond conformity to law, which has in itself the aspect of regularity, and rises above equality and repetition.”² Harmony lies beyond law and regularity because it constantly creates new regularities and laws through the synergy of differences. Therefore, harmony is a kind of mysterious surplus or synergy of differences.

What then is the power to create mysterious harmony in differences? This chapter asserts that imagination creates mysterious harmony in differences. Imagination holds together elements in a paradoxical tension.³ This chapter explores the inseparable relationship between harmony and imagination. Education needs imagination to highlight individuals’ differences, to harmonize them, and finally to create mysterious synergy. I will suggest that imagination harmonizes the past with the present, generalization with particularization, mind with body, individual with a community, and transformation with formation. In sum, imagination produces a mysterious surplus by creating harmony in paradoxical tensions.

¹ G.W. F. Hegel, *Aesthetics: Lectures on Fine Art*, trans. T. M. Knox (New York: Clarendon Press, 1998), 140.

² Hegel, 140.

³ Ferreira, 32.

Imagination as Remembering, Encountering, Visualizing, and Acting

Imagination can harmonize the past, the present, and the future into one. To imagine is to recall the past, to encounter differences in the present, and to visualize alternatives in order to harmonize differences, and ultimately to actualize new alternatives for a better world.

Everyday, I visualize my route before I drive. Wherever I start to drive, I usually imagine which direction is the best for me at each moment-turn here; proceed straight at this time, recalling directions that I used in the past. The imagination suggests the best path for me day to day and motivates me to follow appropriate directions from each situation. In other words, imagination leads me to remember the past, to encounter the present location, to consider and visualize the best in the present, and to act into the future through imagination. Therefore, imagining harmonizes four movements: remembering, encountering, visualizing, and actualizing. The imagination is a gateway for the integration of the past, the present, and the future. In other words, imagination is the capacity to suggest alternative possibilities to realities.

John Dewey defines imagination as the “gateway” through which meanings derived from past experiences find their way into the present; it is “the conscious adjustment of the new and the old.”⁴ Imagination is the capacity to conceive and to express what is actually happening here and now in light of the past, as well as what has been and could be in the future.⁵ Therefore, imagination is the gateway through which

⁴ Dewey, *Art as Experience*, 2.

⁵ Webb-Michell, 308.

humans create the future in the dialectic between the past and the present.

Dewey wrote that imagination is a vantage point of the future from which we can consider that which is lacking in the present or “now.”⁶ Humans can predict what could take place in the future in fusion with the present and the past. Hogue states that “imagination frees us from the tyranny of the present, of the logical, of the real. It also frees us from the constraints of the now, as it pictures what events were like in the historic past or what they might become in the future.”⁷ Imagination, in creating harmony between the past and the future, revitalizes the everyday lives of people and acts as a stepping stone toward the creation of a beautiful future beyond the tyranny of the past and the present. In this way, imagination harmonizes the past, the present, and the future.

In order to describe imagination as a “gateway” of the past, the present, and the future, Hogue compares imagining to planning a dinner party.⁸ A host begins planning a party from his or her memories of dinner parties in general, and then, considers the variables of the particular party, and moves forward with planning the particular party. After planning the party, the host visualizes the plan and starts to prepare for and actualize the party. In the process of planning a dinner party, the past encounter the present as the host visualizes and actualizes the particular party. Therefore, imagining harmonizes remembering (the past), encountering (the present), and visualizing and actualizing (the future).

⁶ Webb-Michell, 311.

⁷ David A. Hogue, *Remembering the Future, Imagining the Past: Story, Ritual, and the Human Brain* (Cleveland: Pilgrim Press, 2003), 45.

⁸ Hogue, 43.

Imagination as gateway can also be applied to the process of interpreting words. Humans create and reinterpret words as symbols in light of the present situation. Although words first function to enable people to remember what was happening in the past, those words are constantly reinterpreted in a particular situation. Language reflects past human culture because it is a cultural image or symbol. If a teacher asks students, “What are you going to work on?” students start to remember images about the word, “work.” Some may imagine their studies. Others may imagine cleaning their rooms. Some may imagine doing exercises in a gymnasium. Even though the same question is asked of all students, they might remember different images of “work” in light of past experiences, and visualize different images of “work” in relation to the present situation. Finally, they actualize the conceptualized and visualized word, “work.” Therefore, imagination harmonizes memorizing, experiencing (encountering), visualizing, and actualizing. Imagination is the capacity to reinterpret the past in light of the present, and the reinterpretation creates a new future.

Traditional images of the past can be differently reinterpreted in different times, cultures, and spaces. Nevertheless, reinterpretation is still in the line of remembering. Kaufman links imagination with memory.⁹ Kaufman argues that without any memory, humans cannot imagine because the first step of imagining is remembering what was. After remembering what was, humans can reflect on it by encountering others and imagining a better possibility for what is. Bryant describes “imagining” as the play of images as they move between the past and the present. He states that “images coming from the past always undergo a transformation as they come into play in new contexts in

⁹ Golden D. Kaufman, *Relativism, Knowledge, and Faith* (Chicago: University of Chicago Press, 1960), 40-52.

the present.”¹⁰ Images as languages of imagination by themselves harmonize past tradition with the present context. Imagination ceaselessly enables people to view past images from the diverse angles of the present and it thus creates new interpretations of the images.

Gadamer also understands imagination as the capacity to view the past in the horizon of the present. He describes imagination as the play of an “ever-new-representation.”¹¹ At every moment, imagination makes the play of an image to be represented and renewed in a particular context. On the one hand, the play is new and unique in that it is a re-presentation in a particular time and place. On the other hand, it is the same play, since it re-presents a continuing structure. In other words, imagination gives rise to growth of and at the same time, challenge against traditions.¹² Gadamer balances two opposing roles of imagination: to develop the past and to face conflict in the present context.

Under the influence of Gadamer, Bryant describes the process interpreting an image as imaginative play.¹³ An image plays a unique role in each unique situation. In this way, imagination always fuses the past with the present, and broadens the horizon of the past and the present into the future. Bryant identifies imagination as the following:

The formation of the imagination is a result of the merging of our horizon with the horizon of the tradition. As a result, our horizon is broadened rather than absorbed into the horizon of the past. The interplay of past and present horizons

¹⁰ Bryant, “Imago Dei, Imagination, and Ecological Responsibility,” 38.

¹¹ Bryant, *Faith and the Play of Imagination*, 105-22.

¹² Bryant, *Faith and the Play of Imagination*, 206.

¹³ Bryant. *Faith and the Play of Imagination*, 85-128.

opens the possibility of new insight and hence new experience.¹⁴

Imagination is the capacity to merge the horizon of tradition into present lives of people. Therefore, imagination always broadens the horizon of interpretation through the interplay between the past and the present. Bryant explains that “creative imagination can be understood as a metaphoric process to generate new insight through novel combinations and new extensions of meaningful forms.”¹⁵ Therefore, imagination constantly extends the horizon of an image into the interplay between the past and the present.

Imagination is the power to recall the past, to face conflicts in the present, and to create new images in the dialectic between the past and the present. Imagination everlastingly broadens the horizon of an image in harmony with the past, the present, and the future.

Imagination as Harmony between Generalization and Particularization

Humans have discovered universal laws from particular experiences and phenomena. Conversely, they have had applied universal laws to their particular occasions. It is the work of imagination to harmonize laws and occasions. Humans can imagine laws out of a variety of occasions and at the same time, can imagine various occasions out of a universal law.

Alfred N. Whitehead explores the relationship between the general and the particular. He understands the relationship between a religious community and an

¹⁴ Bryant, *Faith and the Play of Imagination*, 206.

¹⁵ Bryant, *Faith and the Play of Imagination*, 162.

individual's religious experiences. Religion is the process of generating and reflecting on the various religious experiences of individuals, and the various religious experiences prompt individuals to conceptualize how to form a religious community. Whitehead calls each such experience an "epochal occasion."¹⁶ All epochal occasions of religion move towards a religious pattern. Whitehead states that "religion starts from the generalization of final truth first perceived as exemplified in particular instances."¹⁷ Religion begins with generalizing the religious experiences of individuals. Those experiences, then, become the important occasions for religion. Thus, religion has endlessly evolved in relationship with a variety of human experiences. Imagination connects religion to religious occasions. As Philip Keane writes, "imagination can be described as the basic process by which we draw together the concrete and the universe elements of our human experience."¹⁸

Instead of using Hegel's terms, thesis, antithesis, and synthesis, Whitehead identifies stages of rhythm development with the three stages: the stage of romance, the stage of precision, and the stage of generalization.¹⁹ Humans always tend toward the artistic rhythms of romance, precision, and generalization. Education is rhythmic such that these three stages (Romance, Precision, and Generation) are repeated in the educational process. In the stage of romance, people begin to encounter unexplored relationships and facts. In the second stage, precision, people discover the exactness of

¹⁶ Alfred North Whitehead, *Religion in the Making* (New York: New American Library, 1974), 89.

¹⁷ Whitehead, *Religion in the Making*, 124.

¹⁸ Phillip S. Keane, *Christian Ethics and Imagination* (New York: Paulist Press, 1984), 81.

¹⁹ Alfred North Whitehead, *Aims of Education, and Other Essays* (New York: Free Press, 1963), 17-19.

the formulation of unexplored relationships and encounters. In this stage, people start to discover scientific principles and laws. In the final stage, generalization, people apply exact principles to various experiences and encounters in their lives. Imagination makes these three stages rhythmic and circulatory. These three stages create artistic rhythm between generalization and particularization. It is the imaginative task to create a rhythm out of constantly integrating a principle with experiences. Imagination invites people into an encounter with new experiences. Then, it leads people to discover the new rhythm of laws or principles. Finally, the new rhythm is applied to people's lives and experiences and is again and again revised and renewed by these. Imagination makes a circulatory rhythm between universality and embodiment.

Two essential goals of education are to generalize the particular and to particularize the general. Noel F. McGinn divides the education curriculum into two parts: centralization and decentralization.²⁰ Decentralization means that local units have authority to make decisions about the school curriculum. Centralization means that the central unit has control over local schools. Centralization has a weakness in that it does not reflect differences or diverse experiences. On the other hand, decentralization has a weakness in that it does not support any standard or universal curriculum. Therefore, harmony between the two is required because they can supplement each other. Through imagination as the power to create harmony, humans can harmonize centralization with decentralization because humans can imagine the general curriculum in their particular situations and their particularities in the universal curriculum.

²⁰ Noel F. McGinn, "Forms of Governance," in *International Comparative Education: Practices, Issues, and Prospects*, ed. R. Murray Thomas (Oxford: Pergamon Press, 1990), 109-37.

Since school curricula in Korea have been overly centralized, they have neglected to reflect learners' particular lives, cultures, and contexts. Conversely, because most American schools tend to be overly decentralized, they need to move towards centralization. Figure 1 indicates that the school curriculum needs to be decided by the movement between the general and the particular and between the present and the future.

Figure 1: Eisner's Scale and Scope of Curriculum Decisions²¹

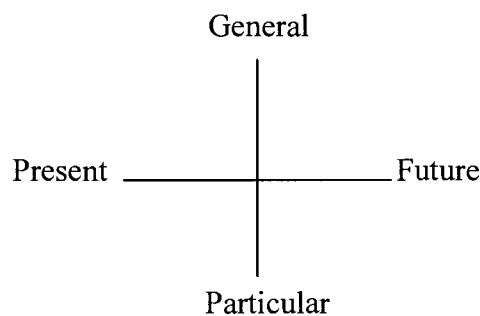


Figure 1 suggests that the general is not separated from the particular and the present is not separated from the future. The general is in the line of the particular and the present is in the line of the future. This implies that both centralization and decentralization are on a continuum. In other words, a curriculum can be designed by the particular, but it needs to be controlled by the general. I call this “imaginative curriculum.” The imaginative curriculum does not exclude centralization or decentralization, but harmonizes centralization with decentralization. It seeks to generalize the particular and to particularize the general.

The centralized curriculum should always be decentralized by considering the variables of local contexts. Conversely, the decentralized curriculum should be ceaselessly reflected on and controlled by the centralization system. C. Wenderoth states that “imagination exhibits two movements: First, it analyzes or dismembers elements of

²¹ Eisner, *Educational Imagination*, 27.

experience, thus destroying one's previous perceptions. But second, it dissolves a pattern in order to recombine these basic units of experience into coherent, novel wholes."²² In this sense, imagination has two characteristics: analytic decentralization and synthetic centralization. Imagination is the faculty to continue to recreate the general pattern by reflecting on particular experiences and situations.

Gregory Currie and Ian Ravenscroft describe imagination as the "recreative mind" reflecting on a variety of particular situations, recreating states of mind, and shifting people's perspectives.²³ Imagination is "the capacity of humans to put themselves in the place of another, or in the place of our own future, past, or counterfactual self."²⁴ Because humans have imagination, they can imagine other perspectives. They can imagine themselves in other situations. Therefore, humans constantly break through and recreate the general pattern in particular experiences because they can imagine differences and particularities.

Images are representations of imagination as the capacity to harmonize the general with the particular. Imagination creates images that enable people to generalize the particular. An image prompts the passage of the imagination to connect the abstract with the concrete. Human beings need images to represent and systematize what they think, feel, and experience. The image comes in various forms such as pictures, speeches (languages), dances, hand gestures, words, numbers, symbols, computer graphics, or

²² Christine Wenderoth, "Imagination," in *Dictionary of Pastoral Care and Counseling*, ed. Rodney J. Hunter (Nashville: Abingdon Press, 1990), 570.

²³ Gregory Currie and Ian Ravenscroft, *Recreative Minds: Imagination in Philosophy and Psychology* (Oxford: Clarendon Press, 2002).

²⁴ Currie and Ravenscroft, 8.

songs, which enable humans to share their internal and private impressions.²⁵ These imaginative forms encourage human imagination to generalize the particular and to particularize the general. For example, a language is an image that generalizes particular cultures of people and at the same time, can be interpreted in diverse ways.

Therefore, without creating an image, humans can not clearly imagine what it is. Therefore, imagination never floats free; it is always tethered securely to the image that gave it birth.²⁶ Imagination is thus the faculty to reinterpret images in relation to particular contexts. Maxine Greene holds that “imagination allows us to particularize, to see and hear things in their concreteness.”²⁷ Imagination particularizes an image. As Hogue states, “imagination includes the mind/brain’s creative capacity to make changes in images and organize them in stories to interpret the world around us.”²⁸ Imagination constantly involves images in changes.

Imagination as Harmony between Forming and Transforming

Education is the imaginative act of forming and transforming the identity of a learner or a community. Paulo Freire explains that “education is a means by which people deal critically and creatively with reality and discover how to participate in the transformation of their world.”²⁹ Indeed, education is the imaginative act of reflecting on

²⁵ Ann Ulanov and Barry Ulanov, *The Healing Imagination: The Meeting of Psyche and Soul* (New York: Paulist Press, 1991), 16.

²⁶ Miller, “Genesis 1:26,” 599.

²⁷ Green, *Releasing the Imagination*, 29.

²⁸ Hogue, 22.

²⁹ Paulo Freire, *Pedagogy of the Oppressed*, 30th Anniversary ed. (New York: Continuum, 2000), 15.

reality and imagining alternatives to reality.

Brelsford divides education into two categories: formative and transformative.³⁰

Formative education makes learners formulate their identities. Through formative education, learners realize that they are members of a community. In this sense, formative education enhances solidarity and unity among members of a church community.

Formative education unifies learners' varieties and differences into one. Nevertheless, formative education is a preparation for the transformation of the identity of the self and the world outside the self.

Transformative education stresses actions outside of the self and yet pursues reflection on and renewal toward the inside of the self at the same time. Today's changeable and pluralistic cultures enhance transformative education of the self. The variety of differences in human cultures contributes to the transforming identities of learners and communities. People intrinsically imagine formation based on transformation, and transformation based on formation. Imagination is the capacity to overcome the dualism between formation and transformation.

Michael Warren explores the relationship between imagination and transformation. He suggests three steps of transformation towards formation: naming and holding up the taken-for-granted metaphors, discovering the inadequacy of old images and seeking appropriate alternate images, and renaming as a process of questioning and subverting metaphors.³¹ Indeed, these three steps of transformation are closely related to the process to form and transform metaphors and images. These steps suggest the transformation of

³⁰ Brelsford, "Educating for Formative Participation," 316-18.

³¹ Michael Warren, "Images and the Structuring of Experience," *Religious Education* 82, no. 2 (1987): 251-55.

inappropriate images or metaphors and the formation of appropriate images or metaphors by the questing process. It is the function of imagination to reflect on and subvert inappropriate images and to recreate them into appropriate images.

There is no fixed image in this world because people constantly and repeatedly form and transform patterns of thought. Harold Rugg asserts that “the principal function of the imagination is to enable the human being constantly to build thought models of the real world.”³² In this way, imagination transforms an image and creates a new, appropriate image. Dewey states that “imagination breaks through the inertia of habit.”³³ Dewey maintains that the power to transform the “inertia of habit” derives from imagination because humans can imagine the transformation of the self and this world. There is no fixed interpretation of images or patterns as long as this world is changeable.

Conflicts in tension are the primary sources of the formation and transformation of a pattern or an image. After the imagination holds conflicts in tension, it forms a transformation and transforms a form. Ferreira states that it is a distinctive function of imagination to hold elements in tension.³⁴ When humans form something new or transform something old, there is always tension between the old and the new. The tension leads people to form transformation or to transform formation. Conflicts in tensions also create transformation of the self. Conflict between the self and others endlessly forms and transforms the identity of the self. The self draws the ideal self in conflict with others; imagination can present the ideal self as a “picture” of what is not

³² Harold Rugg, *Imagination* (New York: Harper & Row, 1963), 37.

³³ Dewey, *Art as Experience*, 272.

³⁴ Ferreira, 62-63.

yet actualized.³⁵ Since the self can imagine the ideal self in conflict with others, the self is ontologically transformative.

Art is the imaginative act of formation and transformation. Imagination is the power to make transformative and creative art. Rugg states the relationship between art and transformation:

Art often functions: it opens a dimension inaccessible to other experience, a dimension in which human beings, nature, and things no longer stand under the law of the established reality principle. Art reaches beyond what is established and leads those who are willing to risk transformations to the shaping of a social vision.³⁶

Art is the realization of imagination to form and transform the self and this world. Art expresses personal or social visions and hopes beyond the scientific law of an established reality or principle. Art takes a risk for transformation in order to transgress a given reality.

Art as an imaginative act is subjective rather than objective. Therefore, artists subjectively form and transform their arts. Rugg compares subjective verification in art with objective verification in science. Rugg explains that “while the scientist’s solution of his problem must be susceptible to precise and public confirmation or refutation, artist’s product cannot be verified by another.”³⁷ In other words, in science, there is only one solution that is objective, but in art, there are various solutions in the responses of and relationships with others. While scientists do not accept varieties and differences, artists accept them and harmonize them. Because artists are generally subjective and seek visions beyond law, they subjectively form and transform the taken-for-granted with the

³⁵ Ferreira, 62.

³⁶ Rugg, 30.

³⁷ Rugg, 35.

freedom of imagination.

Because artists have the imagination to liberate themselves from the taken-for-granted world, they are transformative and creative. Artist's imagination contains the impetus to take the risk of transformation of the given and to create new forms. Therefore, imagination has a creative capacity that "brings people to perceive what can be and should be, to fashion new possibilities beyond the "givens" of life."³⁸ Imagination is the artistic impetus to create transformation of the self and this world beyond formation, and to create formation (identity) of the self and the world beyond transformation. Imagination is the power to transform "being" into "ought to become."

Imagination as Creating Human Wholeness

Imagination is the power to make humans holistic. Educational emphasis on objectivism has disconnected intellect with emotion and action. As a result of objectivism, humans have lost wholeness and things fall apart in this world. Palmer maintains that "under the influence of science and technique, human separates head from heart, facts from feelings, theory from practice, and teaching from learning."³⁹ Palmer insists that intellect, emotion, and spirit depend on one another for wholeness.⁴⁰ The gateway of integrating human intellect, emotion, and spirit is imagination.

Harris contends that imagination makes humans holistic:

Imagination is essentially a faculty of the mind and essentially a faculty of the body at the same time. Imagination takes these two, sometimes opposing

³⁸ Groome, *Sharing Faith*, 196.

³⁹ Parker J. Palmer, *The Courage to Teach: Exploring the Inner Landscape of a Teacher's Life* (San Francisco: Jossey-Bass, 1998), 66.

⁴⁰ Palmer, *Courage to Teach*, 4.

elements of human nature and fuses into one the intellectual, conceptual, and mental powers associates with the mind and the incarnational, corporeal, and physical capacities associated with the body.⁴¹

According to Harris, imagination harmonizes the human mind with the body. The action of the human body is the presentation of thinking, feeling, and will in imagination. As I have already affirmed, imagination integrates remembering, encountering, visualizing, and actualizing. It is the holistic power to integrate memory, experience, vision, and action. In short, imagination holistically relates human thinking with human feeling and doing. Therefore, it is the art of imagination to make the human being holistic.

Imagination is the power to make people to be healers of human wholeness.⁴²

Imagination plays a role in healing disconnects between knowledge and emotion, body and mind, and knowing and doing.

Groome agrees that imagination makes humans holistic. He describes imagination as the “borderlands between body and mind, mind and will, and will and body.”⁴³

Imagination as borderland fosters harmony of body, mind, and will (action). Imagination heals separations of soul, mind, and body, and recovers the holistic nature of the human being. Groome proposes a four-fold function of imagination.⁴⁴ First, imagination enables us to see what is. Second, imagination has an anticipatory function that enables us to see both the conceptual and practical consequences of what is. Third, imagination leads us beyond the paralysis of settling for what is, and enables us to begin to imagine that the

⁴¹ Harris, *Teaching and Religious Imagination*, 8-9.

⁴² Bell hooks, *Teaching to Transgress: Education as the Practice of Freedom* (New York: Routledge, 1994), 59-75.

⁴³ Groome, *Sharing Faith*, 96.

⁴⁴ Groome, *Sharing Faith*, 96-97.

world could be otherwise. Fourth, imagination entails the ethical demand to imagine otherwise. In sum, imagination is the power to practice what people think, feel, desire, and decide on the basis of conceptual and practical reflection on their lives and the lives of others.

Images as languages of imagination by themselves recover human wholeness. Cooke contends that “the most basic and important aspect of imagination’s power is the fact that images lead to emotion, to passion, to affectivity, and then to action.”⁴⁵ Imagination motivates humans to transform their spirit, thought, emotion, passion, affectivity, and action. Imagination empowers people to transform their whole being and to create art with their wholeness. Patricia Killen and John Beer propose that “when we enter our experience, we encounter our feelings, when we pay attention to those feelings, images arise. Considering and questioning those images may spark insight. Insight leads, if we are willing and ready, to action.”⁴⁶ In short, images motivate people to interpret those images by feeling, seeing, experiencing, and doing.

Artists create art with their whole senses. Imagination leads artists to use not only all of their senses, but to explore the full spectrum of experience each sense offers, and finally to integrate them. Lewis thinks of imagination “as the mental faculty that puts things into meaningful relationships to form unified wholes.”⁴⁷ Lewis understands the imagination to be the faculty to form art with unified wholes. Imagination creates the artistic rhythm to harmonize all parts of a human being. Peter Schakel states that “a writer

⁴⁵ Cooke, 114.

⁴⁶ Patricia O’Connell Killen and John De Beer, *The Art of Theological Reflection* (New York: Crossroad, 1994), 20-45.

⁴⁷ Peter J. Schakel, *Imagination and the Arts in C. S. Lewis* (Columbia: University of Missouri Press, 2002), 4.

connects words, images, and sounds in ways that articulate thoughts, depict characters, delineate events, and express emotions and experiences meaningfully and attractively.”⁴⁸

Writers as artists express their images and pictures with words through imagination that connects words to images, images to sounds, and sounds to emotions. Writers transform their senses into words to conceptualize their sense experiences.

Therefore, imagination is the power to relate human senses with human reasoning. Loomis argues that “imagination operates through every sensory modality (auditory, visual, olfactory, tactile, gustatory, and kinesthetic).”⁴⁹ Humans can perceive sensory modalities and conceptualize them through artistic forms such as images, symbols, and stories. In this sense, Kierkegaard describes imagination as “equilibrium”⁵⁰ that balances between senses and concepts, and between body and reason or mind. In the line of Kant’s understanding of imagination presented in chapter 2, Kierkegaard views imagination as harmony between perception (sensitivity) and conception.

Imagination also harmonizes human unconsciousness with consciousness. Rugg argues that imagination is “at the threshold of the nonconscious mind-the transliminal state”⁵¹; it is “the dynamic antechamber which connects the conscious with the unconscious.”⁵² Rugg expresses imagination as “off guard, relaxed, receptive to messages, but it is also magnetic, with a dynamic forming power.”⁵³ In the process of

⁴⁸ Schakel, 5.

⁴⁹ Loomis, 253.

⁵⁰ Kierkegaard describes imagination as equilibrium which means balance. Loomis, 255.

⁵¹ Rugg, 97.

⁵² Rugg, 42.

⁵³ Rugg, 42.

transmitting the unconscious into the conscious, humans experience flashes of insight. Rugg attributes the flash of insight to the process of human imagination transmitting the unconscious to the conscious.

Imagination is the power to order the disordered unconscious into the conscious. Rugg identifies the imagination with “attracting the materials out of nonconscious into the vestibule of the conscious mind.”⁵⁴ Imagination transforms chaos into order. However, the resulting order is not fixed, but is constantly formative and reactive to the infinite and unconscious. In this process, creativity emerges. Creativity is the result of the imagination’s movement between order and disorder. Creativity lies in tension with consciousness and unconsciousness. In this way, imagination overcomes the dualism between “order” and “disorder,” and the conscious and the unconscious. Rugg declares that “imagination can bring severed parts together, can integrate into the right order, and can create wholes.”⁵⁵ Since imagination is integrative, it always relates the unconscious with the conscious.

In sum, imagination is the power to create human wholeness. Imagination is the borderland through which the human body, mind, will, and spirit are integrated. It can also be described as the holistic faculty to integrate knowledge, emotion, and action, and the holistic threshold through which consciousness and unconsciousness harmonize.

Imagination as Harmony between an Individual and Society

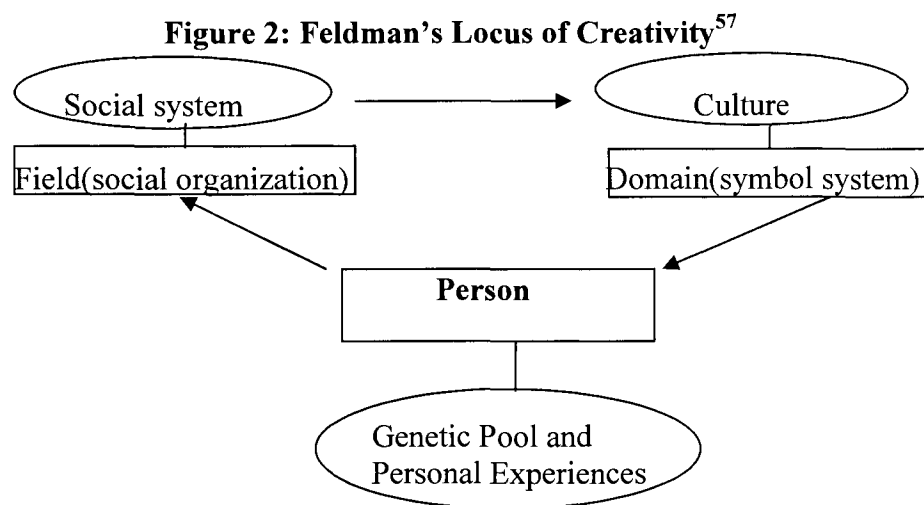
Imagination empowers an individual to be a member of a community or a society

⁵⁴ Rugg, 40.

⁵⁵ Rugg, 38.

because imagination is sociological. An individual can recognize self-identity in relationship with a community or a society. Wright C. Mills describes imagination as “sociological.” The sociological imagination has the quality to grasp what is going on in the world.⁵⁶ Therefore, an individual is ontologically social because he or she has the imagination to view and review himself or herself in relationship with a society. Possessors of imagination can always imagine what is going on in the socio-cultural environments around the self. Therefore, the sociological imagination enables people to realize their roles in their specific milieus.

In the sense that individuals are socialized by culture and social norms and values, an individual’s imagination is not separated from social and cultural environments. In other words, imagination does not remain in the personal dimension, but always broadens it into social and cultural dimensions. Figure 2 shows how creativity is generated between the individual and the society and culture of a community.



⁵⁶ Wright C. Mills, *The Sociological Imagination* (New York: Oxford University Press, 1959), 3-24.

⁵⁷ David Henry Feldman, Mihaly Csikszentmihalyi, and Howard Gardner, *Changing the World: A Framework for the Study of Creativity* (Westport, CT: Praeger, 1994), 21.

Figure 2 shows how an individual is influenced by a culture and social system and contributes to creating new social systems and cultural symbols. A person is changed not only by personal experiences, but also by cultural and social norms and symbols. In addition, an individual is a subject of the formation and transformation of social systems and symbol systems, while at the same time, an individual is an object that must be socialized and enculturated in a community. Feldman states that “the individual takes some information provided by the culture and transforms it. If the change is deemed valuable by society, it will be included in the domain, thus providing a new starting point for the next generation of persons.”⁵⁸ In the above Figure, creativity is the result of interactions among persons, social systems, and symbol systems. The imagination that lies within the individual creates and recreates social systems and symbol systems. Therefore, imagination is the wellspring of human creativity.

Imagination creates a relationship between the self and the social system by cultural symbols. Figure 2 suggests that a culture as a symbol system mediates an individual with a social system. The symbol system socializes a person, and at the same time, personalizes a society. As long as the power to create a symbol is imagination, imagination is a mediator that bridges a person with a society. Humans can develop better social systems by creating new symbols in light of their experiences. This is not a chaotic process, but is an artistic and creative process because imagination does not destroy social systems, but develops better systems to replace or develop old ones.

Figure 2 also implies that the study of creativity should focus on symbolic systems that incorporate a person into a social system. Creativity takes place when a person has a

⁵⁸ Feldman, Csikszentmihalyi, and Gardner, 21.

relationship with others. If imagination is the power to create interaction between an individual and a community, creativity is the result of imagination as the power to socialize an individual and to reflect on a society in light of individual' experiences.

A person has relationships with others and encounters conflicts with others because he or she has the imagination inherent in all humans that enables them to have relationship with others. The Human being attempts to find alternative possibilities, imagining a better society or community for all members. Greene states that "It [a community] ought to be a space infused by the kind of imaginative awareness that enables those involved to imagine alternative possibilities for their own becoming and their group's becoming."⁵⁹ Imaginative awareness that suggests alternative possibilities binds an individual to a community. Therefore, imagination is not individualistic, but communal. Since humans have imagination, they can derive consensus from the different opinions of individuals. Even though they may imagine different alternative possibilities, individuals can create a democratic harmony in differences. Palmer states that "reality is a web of communal relationships, and we can know reality only by being in community with it."⁶⁰ Even though all members of a community have different ideas and opinions, they can all imagine harmony. In engagement with others, persons can create a community because humans are social in nature and individuals ontologically move towards a community.

In a community, people can experience differences and learn from each other. The community is by itself an artistic teacher in the sense that people learn from a community.

⁵⁹ Maxine Greene, *Releasing the Imagination*, 39.

⁶⁰ Palmer, *Courage to Teach*, 95.

At the same time, people are subjective learners in the sense that they form and transform the learning community. Additionally, a community is by itself a teaching environment. The community embodies the art of shaping and reshaping people and it is likewise shaped and reshaped by people. Therefore, imagination is required in the artistic formation and transformation of a community of distinctive human beings.

Humans have collectivism in themselves. C.G Jung used the term, “collective unconsciousness,” which means that every human being has a quality of collectiveness in their unconsciousness. According to Jung, in the collective unconsciousness, humans have an archetype that produces “primordial images shared by all people universally, e. g. the mother or father imago, the hero, the tribe, or the deity.”⁶¹ Indeed, every human being embodies similar myths, images, and symbols even though they have grown up in different cultures and societies. In the sense that humans have maintained common or similar social and religious symbols or rituals, Jung argues that humans have a collective unconsciousness.

Humans have imagination as the inherent capacity to be collective and communal. Jung states that “imaginative representations mediate the universal collective unconscious with the free will of the individual ego.”⁶² Imaginative representations such as images or symbols mediate the collective unconsciousness with individual’ consciousness. Imagination is the constructive act in which an insight, image, symbol, or vision appears on the border between the conscious and the unconscious.⁶³ By these images and

⁶¹ Irwin R. Sternlicht, “Archetype,” in *Dictionary of Pastoral Care and Counseling*, ed. Hunter, 52.

⁶² C. G. Jung, *The Symbolic Life: Miscellaneous Writings*, trans. R. F. C. Hull (Princeton: Princeton University Press, 1976), 267.

⁶³ Loder, *Transforming Moment*, 32.

symbols, humans can transmit the unconscious collectivism into the human consciousness. Imagination has been understood as the power to create common and connected symbols and rituals in the history of humankind. Barbara Hannah reminds that “Jung described active imagination as the only way toward a direct encounter with the reality of the unconscious without the intermediary use of tests or dream interpretation.”⁶⁴ In this respect, imagination is the inherent capacity to make symbols, images, or rituals as the conscious presentation of the unconscious collectivism.

In this respect, an individual intrinsically moves towards relationship with others because every person is imaginative. Ferreira asserts that “to become engaged with something is to become involved with what are both already there and not yet there.”⁶⁵ That is to say that engagement with others transforms the self. Therefore, the self is formed and transformed by encountering others and, simultaneously, the self contributes to transforming others. New creation emerges when the self encounter others. Creative imagination is the power to keep a constant relationship between the self and others. Groome further states that “by creative and social imagining, we move to interdependence as selves and as societies with a sense of responsibility to the other whose life is impinged on by our own social praxis and by the praxis of society.”⁶⁶ Therefore, imagination forms and transforms the self in relationship with a society. The society is also formed and transformed by the imagination of the self.

Accordingly, the self is responsible for the society and the society is responsible for

⁶⁴ Barbara Hannah, *Encounters with the Soul: Active Imagination as Developed by C. G. Jung* (Wilmette, IL: Chiron Publications, 2001), 3.

⁶⁵ Ferreira, 117.

⁶⁶ Groome, *Sharing Faith*, 105.

the self. In this way, all humans are interdependent. Imagination harmonizes the self with the world, creatively transforming the relationship between the self and the world. Dewey indicates that the democratic society is always moving toward an end but it cannot finally be achieved.⁶⁷ In the democratic society, all individuals have to be respected, and at the same time, the democratic society has to create a community that shows harmony in differences. Therefore, democracy is always in tension between individuals and a community. Each individual is ontologically respected and participates in forming and transforming a community because each individual possesses her or his own imagination.

Imagination that Creates the Rhythm of Harmony

As I have already noted in this chapter, imagination is the artistic rhythm through which humans create harmony out of tension or conflict. Imagination creates a rhythm that harmonizes tradition (the past) with experiences (the present), generalization with particularization, forming with transforming, mind with body, and an individual with a community. Imagination delivers people over to the harmony of paradox.⁶⁸ In fact, harmony in differences is not in stasis, but in a motion. The motion is artistic rhythm. Imagination is the power to create a constant rhythm between harmony and differences. Farley indicates that beauty exists not in stasis, but in constant movement between chaos

⁶⁷ Raymond D. Boisvert, *John Dewey: Rethinking Our Time* (Albany: State University of New York Press, 1998), 49-52.

⁶⁸ Ulanov and Ulanov, 17.

and order.⁶⁹ Beauty as harmony in differences implies imagination's constant movement between harmony and differences.

Today's schools usually apply standard curricula to all students without considering students' experiences and cultural differences. The goal of standard curricula is to produce an objective individual. Ralph Tyler offers a standard approach to forming curricula: first, goals must be formulated; then assessment tasks related to those goals are to be designed; following the design of assessment tasks, standards are to be set for the content of each curriculum domain for specified age levels; finally after teaching assessment takes place, tasks are used to measure student performance.⁷⁰ This standard curriculum is too mechanical to teach humans who are mysterious, relational, rhythmic, communal, and spiritual beings. Humans are complex rather than simple machines. Therefore, imagination is required to educate humans because imagination allows people to enact creative, cooperative, and communal rhythms in the process of teaching and learning.

Humans are rhythmic and periodic in nature. Just as humankind has created and developed dance as one of the most ancient arts for creating spiritual, emotional, and physical rhythms, humans as artists are rhythmic beings. Whitehead affirms that "human life is essentially periodic."⁷¹ For example, humans experience four seasons that repeat every year. Humans take on the rhythm of those four seasons. Humans are beings who naturally absorb the rhythms around them as they live in relationship with their

⁶⁹ Farley, 25.

⁷⁰ Ralph W. Tyler, *Basic Principles of Curriculum and Instruction* (Chicago: University of Chicago Press, 1949).

⁷¹ Whitehead, *Aims of Education*, 17.

environment. An embryo starts to take the rhythm of the mother's heart in mother's womb. After birth, the newborn baby constantly absorbs life rhythms such as breathing, sucking at the breast, crying, groping, and kicking arms and legs for growth.⁷² Therefore, humans take on the rhythms around them for their survival, development, and growth.

Humans absorb rhythms in part to harmonize with others in this world. As such, they take on rhythms in order to give to and receive help from each other. In the rhythmic process, humans give something to others and receive something from others. Humans are not beings that only give or only receive in this world. They are rhythmic beings that help each other. They incorporate cooperative and relational rhythms into their lives. Adopting new rhythms, individuals transform themselves, while at the same time, they transform this world. In musical rhythms, every note plays a different sound, but together they create beautiful harmony. "Beings" as representative of distinctiveness, take on the rhythm of "becoming" as harmony. Beings are potential for every "becoming."⁷³ This process embodies rhythm as the "becoming" of distinctive beings.

Imagination sparks the repetitive rhythm of praxis as action-reflection-action, as Freire calls it.⁷⁴ The term, praxis, by itself symbolizes *kinesis*, which means rhythmic movement. *Kinesis* creates the rhythm of associating reflection with action. Human beings not mechanically, but rhythmically repeat reflection and action. Through this rhythmic process, humans constantly form and transform themselves and this world.

⁷² Becky Engler-Hicks, "Moving into Belonging: The Dance of Mother and Child," in *The Body Can Speak*, ed. Annelise Mertz, 7.

⁷³ Alfred North Whitehead, *Process and Reality: An Essay in Cosmology*, corrected ed., edited by David Ray Griffin and Donald W. Sherburne (New York: Free Press, 1978), 65.

⁷⁴ Freire, *Pedagogy of the Oppressed*, 87.

Humans start to imagine better selves and better worlds through the rhythm of “action-reflection-action.” Through imagination, action is constantly reflected on, and reflection is transformed into action. Greene calls the action of critiquing within a shared context “the dance of life.”⁷⁵ He calls the rhythm of acting and of critiquing, “dance.” Greene continues, “In dance, thought is primed at the point of action.”⁷⁶ Indeed, just as dance requires rhythm, the dance between thought (reflection) and action requires integrative rhythm, which is created by imagination.

Imagination can also be compared to the poetic rhythm. Moore compares the rhythm of teaching with poetic and prophetic process. She states that “familiar rhythms and the music of poetry can also evoke strong communal feeling.”⁷⁷ Moore argues that the poetic rhythm engages individuals in a community. Poetry has a healing rhythm: it has the power to heal the separation between an individual and a community. At the same time, a poetry that evokes strong shared feelings and visions has the power to inspire, encourage, and empower prophetic action.⁷⁸ Therefore, the poet’s imagination creates a rhythm that can harmonize a person with a community, and vision (inspiration) with action. This rhythm requires imagination.

As I have already indicated, imagination harmonizes remembering, encountering, visualizing, and actualizing. Imagination assumes rhythms in order to harmonize these four movements. It is the rhythmic process to harmonize these movements. People can visualize and actualize new pictures by reflecting on their memories. In these series of

⁷⁵ Greene, *Releasing the Imagination*, 62.

⁷⁶ Greene, *Releasing the Imagination*, 131.

⁷⁷ Moore, “Poetry, Prophecy, and Power,” 277.

⁷⁸ Moore, “Poetry, Prophecy, and Power,” 278.

movements, imagination absorbs rhythms that make these four a movement in harmony. In other words, imagination creates a rhythm that makes these movements circular and periodic.

In conclusion, humans are not machines, but organic and rhythmic beings who create harmony in differences. They have imagination as the intrinsic power to fall in artistic rhythm with others and this world. Because of this, humans are not naturally biased by the traditional dichotomies of individualism or collectivism, generalization or particularization, mind or body, or the processes of forming or transforming. Imagination enables them to take on a rhythm of harmony in differences.

Chapter 4

Imaginative Pedagogy

Having laid the foundation for the art of teaching in chapter 1 and explored the theological and educational roles of imagination in chapters 2 and 3, in chapter 4, I will construct an imaginative pedagogy that harmonizes four movements: tradition (the past), experience (the present), imaginative reflection, and action (the future). Based on the theological and educational role of imagination, I presuppose that imagination is the inherent capacity to harmonize these four movements. In other words, imagination is the capacity to make four movements flexible and improvisational.

The order of these four movements can be creatively disordered and improvised at every moment. Therefore, imagination is that which makes possible the harmonization of the four movements. Additionally, the imaginative pedagogy is the process of harmonizing a “generative theme”¹ with these four movements. In other words, a theme can be generated from the harmony of the four movements, or it can be creatively interpreted in the artistic flow of the four movements. To highlight imagination as the

¹ To Paulo Freire, a generative theme is related to the liberating moment of human beings in the relationship between humans and this world. Freire states that “the generative theme cannot be found in people, divorced from reality; nor yet in reality, divorced from people. It can only be apprehended in the human-world relationship.” Therefore, the generative theme occurs when people realize truth in their lives and experiences. Generative theme is critical awareness of reality and transformative and reformative action on the basis of the critical awareness. People raise generative themes in the moment that they discover distorted or false relationships with this world or other people. In the moment that they have a generative theme, they start to dialogue with this world and with others. Dialogue is a way to transform the distorted and false relationships. As Freire indicates, the generative theme is not divorced from reality, but begins and develops through awareness of the distorted and unbalanced relationship with reality. Then, it leads people to action. For Freire, the generative theme is a connecting point between critical awareness and action. Nevertheless, Freire does not articulate what is the nature of this inherent human power to cause generative themes. Freire, *Pedagogy of the Oppressed*. 106.

capacity to harmonize differences, the imaginative pedagogy seeks the free-flowing process of the four movements in harmony. Therefore, the imaginative pedagogy is not a pattern, but is by itself in a dynamic motion (*Kinesis*) in which “beings” move towards “becoming,” differences towards harmony, and parts towards a whole.

As a matter of fact, the imaginative pedagogy is partially depicted by Groome’s five movements and Harris’ five movements. Nevertheless, the imaginative pedagogy artistically and creatively integrates and transforms Groome’s five movements and Harris’s five movements. As such, it calls for a new pedagogical paradigm based on the roles of imagination in Christian education, which is the task of this chapter. First, I will compare and integrate Groome’s five movements with Harris’ five movements. Second, I will explain the artistic rhythm of the four movements and the role of each movement in the imaginative pedagogy.

Groome’s Five Movements vs. Harris’ Five Movements

Groome’s pedagogy is both similar to and different from Harris’ pedagogy. After examining the similarities and differences of the two models, I will develop an imaginative pedagogy by engaging both pedagogies and critiquing both models.

Groome attempts to integrate people’s lives with church tradition in his concept of “Christian Shared Praxis.” In fact, the word, “Christian,” embodies Christian stories such as traditions, the Scripture, doctrines, and eschatological visions. Groome pursues the dialectic between God’s Story and people’s stories and between church Vision and

people's visions. Groome also uses the term, "shared," because he emphasizes the mutual partnership of people, the active participation of people, and dialogue. "Praxis" means the ongoing movement between reflection and action. Through the praxis, new visions can be repeatedly created and practiced. Christian shared praxis aims at the integration between Christian traditions and human experiences and reflection and action.

In contrast with Groome's shared praxis, Harris' model focuses on imagination and creativity rather than praxis. Harris argues that education takes place when church members participate in the entire church life.² She describes church curriculum as the entire church life rather than predetermined systems or programs. In her model, it is remarkable that the church is regarded as both teacher and learners. Teachers are equal to learners in the church community. This pedagogy is very artistic and ideal in the sense that people together shape and reshape the learning community. Therefore, as Harris describes the church community as an artist,³ all church members are artists who subjectively shape and reshape the church community.

Groome assumes that God invites humankind into partnership to build up the reign of God. Humans are partners of God. Therefore, humans can participate in the reign of God in this world. They can reflect on social and cultural injustice and inequity and transform this world into the Kingdom of God. Therefore, they are not objects, but subjects who transform this world into the Kingdom of God. In comparison to Groome's anthropology, Harris makes the theological assumption that just as human beings are fashioned in the image of the Creator God, so does human vocation mold the church

² Maria Harris, *Fashion Me a People: Curriculum in the Church* (Louisville: Westminster/John Knox Press, 1989), 38-49.

³ Harris, *Fashion Me a People*, 171-72.

community in its partnership with God.⁴ Harris indicates that today's church has lost its sense of community because the schooling that has dominated the church curriculum ignores the unique characteristics of the church as a community.⁵ Since human beings are made in the image of a Creator God, they have the potential to be able to become creators of the church community. Harris states that "because we are made in the image of the Creator God, we are too fashioners."⁶

In the sense that both the praxis model and the artistic model seek new creation or renewal, they have a commonality. However, whereas the praxis model puts emphasis on transformation of the world and the church community, Harris's model emphasizes the creativity of people and the artistic recreation of a community. While the shared praxis model is highly reflective and active, the artistic model is contemplative and artistic. In spite of these differences, both Groome and Harris commonly understand humans as subjective in this world and partners of God who actualize God's vision and will. Groome and Harris contribute to understanding humans as partners or agents of God's ongoing creation and transformation. In addition, both of them seek hermeneutic integration between traditions and experiences. In fact, as chapters 1, 2, and 3 argue, these commonalities are distinctive roles of imagination that recreate this world through repetitive rhythm between vision and action and that make people subjective, active, passionate, and artistic. Nevertheless, Groome and Harris fail to directly relate the role of imagination to their pedagogy.

Groome and Harris develop their pedagogies on the basis of these theological and

⁴ Harris, *Fashion Me a People*, 23-74.

⁵ Harris, *Fashion Me a People*, 23-37.

⁶ Harris, *Fashion Me a People*, 16.

anthropological assumptions. Groome suggests five movements for teaching. The first movement invites people to name and express their present experiences and actions. This movement can be stimulated by appropriate questioning activities or promoting sharing and listening.⁷ This movement starts with questions such as, “What are people’s needs in their environment?” “What characteristics and dispositions do they have in their contexts?” “What roles do they play in their family or society?” These questions motivate students to review their own lives and experiences as they are.

The second movement aims at finding hidden values in people’s present-day lives. This movement critically reflects on learners’ stories. Critical reflection is analysis that aims at finding the hidden factors that cause learners’ social and cultural dispositions. A person does not exist apart from the culture and society surrounding him or her. This movement reveals implicit factors that cause people’s behaviors and actions in a church or society.

The third movement is an opportunity for people to encounter the Christian community’s Story that is related to the educational topics and God’s vision.⁸ In this movement, an educator introduces the story of the Bible, doctrine, heritage, church history, and church vision as expressions of God’s revelation.

In keeping with the previous movements, the fourth and fifth movements attempt to integrate Church stories with learners’ life stories and church vision with learners’ visions. In light of the Christian stories and visions, people can reflect on their own stories and visions. In other words, the dimension of Story as God’s revelation is fused

⁷ Groome, *Sharing Faith*, 182-85.

⁸ Groome, *Christian Religious Education*, 214.

with the dimension of people's stories and visions. In the interaction between God's story and people's story, individuals can make decisions that will be appropriate responses to God's Vision.⁹ This is the task of movement 5: to make decisions to transform past actions in light of the reign of God.

Harris also suggests that the pedagogy as the harmony of five movements reflects the process of creating art. Harris describes a curriculum planner as an artist and the planning of curriculum as the artistic flow of five movements. The first movement, "contemplation," is to respect what is already there.¹⁰ In other words, it is to respect tradition and present experiences, and to reflect on the past tradition and the present experiences. This movement invites a subject into the classroom. In other words, "contemplation" helps teachers and learners realize that the subject is a Thou, a third partner.¹¹ In short, "contemplation" is associated with activities that form a representative committee that looks critically at and listens to current ministries, and decides the subject matter to be taught.¹²

The second movement, "engagement," is to dive in, wrestle with, and roll around in a subject matter.¹³ This movement unifies traditions and experiences with the subject matter. This can be explained as the movement in which a sculptor envisions his work. Harris describes "engagement" as the step of deciding what must or must not be a part of

⁹ Groome, *Christian Religious Education*, 220.

¹⁰ Harris, *Teaching and Religious Imagination*, 26.

¹¹ Harris, *Teaching and Religious Imagination*, 29.

¹² Harris, *Fashion Me a People*, 172-75.

¹³ Harris, *Teaching and Religious Imagination*, 29-34.

church education, and choosing either to hold on or to let go.¹⁴ Church educators need to determine which traditions and experiences must be kept and which one must be let go when they design the church curriculum.

The third movement, “form-giving,” is a meaning-making process. This is the movement of “taking [the] shape of the best one”¹⁵ among a variety of shapes. Form-giving is the movement in which “creative imagination gives shape to the content or subject matter.”¹⁶ The creative imagination gives a form (method) to the subject matter (content).

“Emergence,” the fourth movement, represents the moment when a vision is visualized. Emergence is characterized as awesome.¹⁷ Although what happens in the moment of “emergence” may be quite different from what was expected, emergence happens in divine time and not in ours.¹⁸ This movement implies the possibility of holy improvisation of the imagination in teaching and learning.

The last movement, “release,” is the act of breathing energy into the vision and sending it into the world.¹⁹ To “Release” is to let religious energy and life flow into this world. Release is the moment when people let go and when we say to the other, “It is no longer mine; it is now yours.”²⁰ Harris’ five movements symbolize the process of

¹⁴ Harris, *Fashion Me a People*, 175-79.

¹⁵ Harris, *Fashion Me a People*, 177.

¹⁶ Harris, *Teaching and Religious Imagination*, 35-36.

¹⁷ Harris, *Teaching and Religious Imagination*, 37.

¹⁸ Harris, *Teaching and Religious Imagination*, 37-38.

¹⁹ Harris, *Teaching and Religious Imagination*, 38.

²⁰ Harris, *Teaching and Religious Imagination*, 39.

contemplating traditions and experiences, of engaging them with a subject, of shaping a vision in relation to the divinity of God, and finally of sending the new creation into the world.

Groome's and Harris' pedagogies have notable similarities and differences. Whereas Groome differentiates the movement, "the present stories," from "critical reflection," Groome understands the notion of imagination as "critical." On the other hand, Harris understands the notion of imagination as "contemplative." Harris connects present stories with reflection in her first movement, "contemplation." Yet, both Groome and Harris use the term "movement" rather than "step" or "stage" for the flow of teaching. They both liken their five movements with the artistic process. Groome identifies the artistic flow of the five movements as "a free-flowing process."²¹ Similarly, Harris describes "[Her] five movements not as steps on a staircase, progressing upwards, but as steps in a dance, where movement is both backward and forward, around and through, and where turns, returns, rhythm, and movement are essential."²² Harris specifically characterizes her five movements as an artistic dance.

For both Groome's and Harris' pedagogies, each of the five movements embody the artistic and rhythmic process rather than a fixed or logical order. Therefore, in both models, it is possible for the first movement to be last, and for the last to be the first in accordance with the learners' responses and needs and the movement of the Holy. The flow of movements is not closed, but is creatively opened to a variety of variables in the classroom. The flow of both sets of five movements is the artistic journey in which

²¹ Groome, *Sharing Faith*, 146.

²² Harris, *Teaching and Religious Imagination*, 25.

teachers and learners cooperatively design and create their classes. Teachers play the role of wise guides (helpers) on the journey, and students are active travelers who plan the journey together with their teachers.

My imaginative pedagogy grew out of Groome's shared praxis and Harris' artistic model. As Groome and Harris emphasize the artistic process and flexibility rather than organization and outcome of education, this pedagogy emphasizes the free-flowing process and educational improvisation. I call this pedagogy "imaginative" because imagination is the power to create the free-flowing process and improvisation in teaching. Although a teaching and learning process may be systematically well planned, the designer needs to accept the possibility that variables may artistically change the flow of the movements. The imaginative pedagogy maximizes the improvisation of imagination in the flow of teaching and learning.

Unlike the imaginative pedagogy, the Christian shared praxis model does not offer any movement that allows for reflection on the church Stories and Visions and the learners' decisions. Even though Groome advocates critical reflection on the present-day story, there is no explicit movement for reflection on church traditions and visions, or on learners' actions. In addition, Groome limits the role of reflection to "critical" reflection. In the imaginative pedagogy, however, reflection is not only critical, but also creative and artistic. Humans can reflect on not only their present lives in light of the church story, but also past traditions and future actions in light of learners' stories. Another weakness of Groome's model is that while he emphasizes the free flowing process of the five movements, he does not explore the possibility of the five movements flowing in different ways or orders. Groome offers just one explicit direction of flow for five

movements in the shared praxis. Therefore, I advocate the imaginative pedagogy, which emphasizes both reflective and creative roles of imagination and yields the creative and artistic flow of four movements: tradition, experience, imaginative reflection, and action.

Imaginative pedagogy also derives from Harris' artistic curriculum. Harris criticizes the traditional curriculum outlined by Ralph Tyler²³ that has traditionally been followed by church educators. Specifically, she critiques the concept of the curriculum as a series of processes through which any goal or purpose is attained. Education should not be mechanical, but creative and artistic, because humans are created in the image of Artist.

In spite of the strengths of Harris' artistic model, she neglects to suggest how or by what method her five movements can be harmonized, disordered, and improvised. The imaginative pedagogy follows Harris' assumption that humans are creators who are created in the image of God, however allows for and encourages the creative rearrangement of the sequence of movements. Additionally, the imaginative pedagogy specifically shows how five movements harmonize each other.

Imaginative Pedagogy

Though the pedagogies of both Groome and Harris take significant steps away from the traditional educational model, they neither incorporate the role of imagination in their pedagogies, nor show how the five movements can move in artistic and

²³ Tyler, *Basic Principles of Curriculum and Instruction*.

improvisational ways. However, the imaginative pedagogy shows by what and how the artistic flow of the four movements (tradition, experience, imaginative reflection, action) can be artistically harmonized, disordered, or improvised in relation to variables.

As chapters 2 and 3 suggest, imagination is the power to harmonize tradition, experience, reflection, and action, as well as the past, the present, and the future and to create the artistic and improvisational flow of teaching. With these in mind, I will develop an imaginative pedagogy that constantly transforms the artistic flow of four movements: encountering, remembering, visualizing, and actualizing. These four always move towards harmony in a dynamic motion. The imaginative pedagogy renames previously established categories: “tradition” becomes “remembering”, “experience” becomes “encountering,” “imaginative reflection” becomes “visualizing,” and “action” becomes “actualizing” These new names reflect the fact that these four movements are not fixed, steps, or stages, but are artistic and dynamic movements.

Imaginative pedagogy is represented in the following Figure:

Figure 3: Imaginative Pedagogy

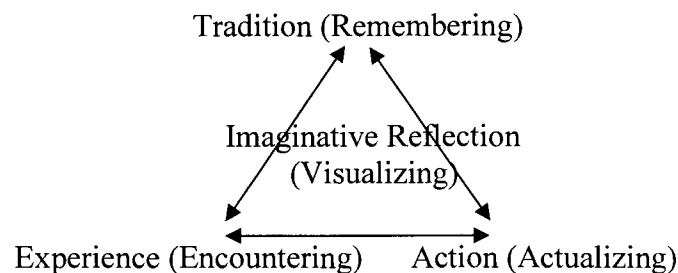


Figure 3 shows that tradition, experience, and action constantly interact with each other through imaginative reflection. Imaginative reflection critically reflects on the other three movements, creatively engages a vision (generative theme) with the other three movements, and creatively establishes a new vision created in harmony with these four

movements. The vision as harmony among the four movements is the Holy revelation of God's will. Moreover, imaginative reflection harmonizes the past (tradition) with the present (experience) and suggests a blueprint for the future that leads people into the wonder of the Spirit of ultimate Harmony.

These four movements that can move backward, forward, sideways, or downward inform the imaginative pedagogy. When a teacher designs a curriculum or teaches in a classroom, he or she can start from any one of the four movements and finish with any one of them. The flow of the four movements is determined by educational variables such as vision, educational environment, learners' responses, teachers' evaluation, and the wonder of the Spirit.²⁴ In other words, the flow of the four movements is improvised in relation to variables in the classroom. The improvisation is a flight of imagination.²⁵ The improvisation constantly creates the artistic and spiritual rhythm of teaching. Therefore, improvisation is the heart of creativity.²⁶ Regardless of the order, the four movements are harmonized with each other through the imagination to respond to all variables in the classroom. Learners actively participate in reflecting on church tradition, contemporary experiences, and actions.

Through the harmony of these four movements, a subject is engaged in the past, the present, and the future. These four movements offer four perspectives from which to view the subject. In connection with viewing the subject, the four movements then enable participants to create a vision. These four movements work as artistic guides for designing church curriculum and for evaluating teachers' teaching and students' learning.

²⁴ See five variables in Chapter 5.

²⁵ Moore, "Poetry, Prophecy, and Power," 285.

²⁶ Shirley Ririe, "Spontaneous Creation: Dance Improvisation," in *Body Can Speak*, ed. Mertz, 59.

The free-flowing process of engaging a subject with four movements is the hallmark of the imaginative pedagogy.

As chapter 3 suggests, imagination is the capacity to particularize the general and to generalize the particular. Therefore, the vision of the imaginative pedagogy is to particularize Christian faith and knowledge and to generalize particular cultures, contexts, experiences, and lives. In this way, the imaginative pedagogy embodies the general and universalizes the particular. As Harris views the church as a community that relates the general with the particular,²⁷ the imaginative pedagogy encourages the church community to generalize Christian living and to particularize Christian knowing. Because imagination is the power to form and transform the church community, the church is by itself an imaginative community. In this sense, the church offers Christian visions that enable participants to generalize the religious experiences of church members, while simultaneously encouraging them to particularize Christian visions within particular contexts. As John Westerhoff asserts that the church is the community of common remembrance, experience, vision, and action,²⁸ the church where God reveals God-self is by itself a community of imaginative reflection by which all church members harmonize remembrance, experience, vision, and action. In the imaginative community as the body of Christ, all church members as artists endlessly create the church community as an art.

Developing the church as imaginative community is the hermeneutic process that will enable participants to critically incorporate the faith community's vision into their

²⁷ Harris, *Fashion Me A People*.

²⁸ John H. Westerhoff, *Will Our Children Have Faith?*, rev. and expanded ed. (Harrisburg, PA: Morehouse Publishing, 2000), 38-44.

own visions.²⁹ Imagination motivates Christians to create a church community where Christian visions encounter personal visions or personal visions encounter Christian visions. In this environment, Christians can imagine their visions in light of God's visions and God's visions in light of their visions, because they are created in the vision of God. Therefore, the imaginative pedagogy is like a dance that moves between Christian visions and personal visions.

The Harmony of the Four Movements

The four movements are inseparable from each other because they move in a constant motion towards "becoming." The Samaritan woman's encounter with Jesus Christ in John 4: 6-26 provides an example of the artistic harmony and creative flow of the four movements. This story explains how Jesus Christ, who was a Jew, encounters a Samaritan woman, how the woman reflected on her thoughts, her life, and Jewish and Samaritan traditions, how Jesus reminded the woman of her past, how Jesus transformed the woman's thought, vision, and action, and how Jesus motivated the woman to make decisions for the future. In short, the teaching exchange between Jesus and the woman in this story represents the harmony and creative flow of the four movements.

In this story, the water is a connecting point between Jesus as a teacher and the Samaritan women as a student, and between the subject of teaching and the learner's life. John 4: 7 says, "A Samaritan woman came to draw water, and Jesus said to her, 'Give me

²⁹ Groome, *Sharing Faith*, 249-51.

a drink?’”³⁰ Why did Jesus ask her to give him water? The water operates as a medium for the dialogue between Jesus and the woman and between the vision of Jesus’ teaching and the Samaritan woman’s life. In this story, the first movement of Jesus’ teaching was to encounter the other and to engage a vision in the learner’s life. The water as a symbol plays the role as the imaginative reflection in encountering others and the subject in a spiritual vision because the water is connected to the subject, water for everlasting life. In other words, Jesus asked the women to give the water as a mediator between Himself and the woman, and eventually connected the water as the symbol, life, to His teaching subject, “living water.” Therefore, encountering is not separated from imaginative reflection in this story.

After Jesus and the Samaritan woman encounter each other at Jacob’s well, the Samaritan woman begins to remember past tradition. John 4:9 says, “The Samaritan women said to him, ‘How is it that you, a Jew, ask a drink of me, a woman of Samaria?’ Jews do not share things in common with Samaritans.”³¹ The woman identifies herself as a Samaritan in relation to Jews, because Jews regarded themselves as superior people in relation to other ethnic peoples. In other words, the Samaritan woman starts to remember the distorted tradition. She had perhaps been prejudiced against Jews, and knew that Jews held prejudices against Samaritans. She faced conflicts in the process of encountering others and remembers the tradition. In this story, encountering differences leads the woman to move toward remembering.

Then, Jesus reinterprets the distorted tradition by referencing the Jacob story as a

³⁰ John 4: 7, NRSV.

³¹ John 4:9, NRSV.

tradition beyond the conflict in differences. He asks, “Are you greater than our ancestor Jacob, who gave us the well, and with his sons and his flocks drank from it?”³² In other words, Jesus dissolves the conflict through reinterpretation of the tradition. Next, the Samaritan woman begins to dissolve conflicts with Jesus as a Jew and to have a new expectation and vision about Jesus. John 4:10 says, “Jesus answered her, ‘If you knew the gift of God, and who it is that is saying to you, ‘Give me a drink,’ you would have asked him and he would have given you living water.”³³ Jesus wanted her to eliminate her prejudices and view Jesus with open eyes (visions). She then responds to Jesus, “Sir, give me this water, so that I may never be thirsty or have to keep coming here to draw water.”³⁴ Through the dialogue with Jesus, the woman begins to put her trust and vision in Jesus. The dialogue plays the role of imaginative reflection and leads the woman to gain awareness as a vision. The Samaritan woman’s eyes are opened and she begins to visualize who Jesus Christ is.

At this point, Jesus suddenly tells her to call her husband and to come back. In so doing, Jesus reactivates the movement of remembering. The woman replies that she has no husband. Jesus says to her, “You are right in saying, ‘I have no husband,’ for you have had five husbands, and the one you have now is not your husband. What you have said is true!”³⁵ Jesus mentions her past, her present life, and her sins. Nevertheless, Jesus does not judge her according to the Jewish viewpoint. Instead, Jesus heals her wounded mind and plants a new vision in her mind.

³² John 4: 12, NRSV.

³³ John 4:10, NRSV.

³⁴ John 4: 15, NRSV.

³⁵ John 4: 16-17, NRSV.

Then, her spiritual eyes are again opened, and she confesses that Jesus is a prophet. Her understanding of Jesus Christ is transformed from a Jew to a prophet. The fact that she came to Jacob's well at noon when it was the hottest time, avoiding others' eyes, suggests that she must have been isolated and separated from others because of her immoral activities. However, Jesus does not exclude her. Instead, he enlivens her, sharing with her new vision. This is the movement of visualizing. The imaginative reflection is harmonized with remembering and with encountering, and then, the woman discovers the new vision and her spiritual eyes are opened.

Right after confessing that Jesus is a prophet, the woman suddenly compares the Samaritan tradition with the Jewish tradition.³⁶ Because she now thinks of Jesus as a prophet, the woman wants to learn which tradition she should follow and how she should act. Instead of directly answering this, Jesus gives her a new vision: "the hour is coming when you will worship the Father neither on this mountain nor in Jerusalem."³⁷ Jesus goes on to explain the new tradition: "God is spirit, and those who worship him must worship in spirit and truth."³⁸ Jesus teaches her that where she worships is not important, but what is important is that she worships God in spirit and truth. This implies that people's spirit and truth is more important than tradition. After thus reinterpreting tradition, Jesus emphasizes that it is important to act (worship) in truth and spirit. Therefore, this movement reinterprets a tradition and challenges the woman to act with truth and spirit. Truth does not live only in remembering tradition or encountering other

³⁶ "Our ancestors worshiped on this mountain, but you say that the place where people must worship is in Jerusalem." John 4:20, NRSV.

³⁷ John 4: 23, NRSV.

³⁸ John 4:24, NRSV.

traditions, but also in acting the vision based on reflections on the past and the present. Therefore, imaginative reflection relates visions to actions. This story teaches that actualizing is not separated from but inextricably linked with remembering, encountering, and visualizing.

As I demonstrated in this biblical story, the four movements are inseparable. Imaginative reflection endlessly creates and transforms the artistic flow of teaching. This narrative shows how encountering, visualizing, remembering, and acting harmonize with each other. In this story, the flow of Jesus' teachings moves artistically from encountering to remembering, remembering to visualizing, visualizing to remembering, and remembering to actualizing. Imaginative reflection plays a role in making the flow flexible. In other words, imaginative reflection constantly harmonizes human lives, traditions, and human actions, and creates new visions. Jesus as a teacher imagined the Samaritan woman who would attain a vision by reflecting on and engaging in her memory, life, and actions. In these teachings of Jesus, the four movements are repeated, recombined, and harmonized with each other, thus creating the artistic flow of teaching.

Encountering Others

This movement, "encountering," is to contact others through dialogue, just as Jesus encountered the Samaritan women through dialogue. Imagination is the power to listen to and speak to others and God. Mills argues that "imagination is the capacity to shift from one perspective to another."³⁹ In other words, imagination gives people energy and passion to confront conflicts with others or disparate perspectives. Imagination is the

³⁹ Mills, 7.

capacity to encounter and contact others.

People learn by encountering others. Whitehead emphasizes Sanderson's great saying "people learn by contact."⁴⁰ For example, when students learn French, if they already know the history and culture of France, they will more easily learn the language through connecting points of culture and history.⁴¹ This idea suggests that knowing and learning is encountering and contacting others. Therefore, encountering is represented by a dialogue. Daniel Schipani describes "encountering" as a dialogue with others.⁴² Encountering others through dialogue transforms the identity of self and community. According to Harris, encountering is contemplating a subject in dialogue with others' lives.⁴³ Just as art is communication through feeling, knowing, and listening to others,⁴⁴ to encounter is to create communication with others' knowledge, feelings, and actions. Encountering is fully speaking to, listening to, and understanding.⁴⁵

At the same time, humans learn from listening to the imaginative dream and vision through which the Spirit and Scripture communicates with humans. Carol Laky Hess describes education as "an invitation to hard dialogue and deep connections with one

⁴⁰ Whitehead, *Aims of Education*, 66.

⁴¹ Whitehead, *Aims of Education*, 64-5.

⁴² Daniel S. Schipani, *Religious Education Encounters Liberation Theology* (Birmingham: Religious Education Press, 1988), 1-2.

⁴³ Harris, *Teaching and Religious Imagination*, 28-29.

⁴⁴ Harold Taylor, "Art and the Intellect," in *The Body Can Speak*, ed. Mertz, 16.

⁴⁵ Maria Harris, *Women and Teaching: Themes for a Spirituality of Pedagogy* (New York: Paulist Press, 1988).

another, with Scripture and tradition, and with God.”⁴⁶ Encountering is indeed the imaginative act of speaking with and listening to the Scripture and God the Spirit. In other words, encountering is the movement of prompting communication with the Scripture and the Spirit.

The encountering movement is primarily for learning students’ life stories. Anne Wimberly proposes several broad, interrelated factors that contribute to analyzing learners’ life stories: “self-identity, social contexts, interpersonal relationships, life events, life meanings, and unfolding story plot.”⁴⁷ These five factors can promote explicit and implicit encounters with others. People’s needs, worries, agonies, characteristics, relationships, and dispositions will be examined in this movement. In this movement, educators may use case studies from people’ lives, statistical tables concerning learners, books, or magazines to engage people’s interests, and movies to connect with learners’ cultures.

Therefore, encountering enables the renewal of traditions through the participation of new members. Brelsford states that if the goal of education is “the maintenance of a community through the generation, education is to invite newcomers of the new generation to actively participate in and contribute to the community’s evolving identity.”⁴⁸ In other words, encountering is to involve new comers in forming and transforming the religious identity of a community. Encountering is accepting and welcoming new comers. The way to encounter is to engage in deep dialogue that reaches

⁴⁶ Carol Laky Hess, *Caretakers of Our Common House: Women’s Development in Communities of Faith* (Nashville: Abingdon Press, 1997), 183.

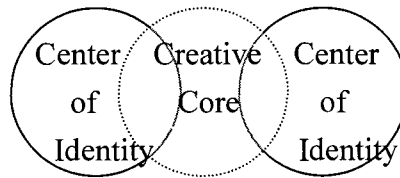
⁴⁷ Wimberly, *Soul Stories*, 40-45.

⁴⁸ Brelsford, “Educating for Formative Participation in Communities of Faith,” 317.

strangers and outsiders of a community.⁴⁹ Without encountering new-comers, a community may dissolve or grow out of date because it does not gain any vitality for its renewal and regeneration from the outside. In this way, encountering resembles the artistic movement of pendulum swinging between continuity and change.⁵⁰

Imagination is the power to form and transform the human identity through dialogue with others. Fayette Breaux Veverka explains that religious identity “is fluid and complex: its meaning contested by different interpretations and definitions, ever subject to changing conditions and multiple understanding.”⁵¹ The identity is formed and transformed by imaginative acts of encountering others. Figure 4 indicates how a person encounters others and recreates the core of the identity by encountering others.

Figure 4: Formation of New Identity⁵²



As Figure 4 indicates, a person constantly encounters others and forms a new creative core between self and others. People are walking in the borderland between the self and others, and are creating new identities in that borderland that mediate the self with others.

⁴⁹ Hess, *Caretakers of Our Common House*, 190.

⁵⁰ Moore, *Change and Continuity*, chap 3.

⁵¹ Fayette Breaux Veverka, “Practicing Faith: Negotiating Identity and Difference in a Religiously Pluralistic World,” *Religious Education* 99, no.1 (2004): 41.

⁵² Adapted from Jung Young Lee, *Marginality: The Key to Multicultural Theology* (Minneapolis: Fortress Press, 1995), 98.

Humans experience a great deal of confusion and conflict with others while they are living in the borderland. These conflicts and confusions lead people to consistently reform and transform their identities. Elizabeth Conde-Frazier states that “an encounter is a place for the collision of two worlds because it is where various streams meet.”⁵³ Conflict and confusion are inevitable in encountering others. Conde-Frazier contends that “conflict takes place when multiple realities need to be negotiated to create one common reality.”⁵⁴ Therefore, conflicts can challenge humans to create a new reality and identity. In fact, humans grow as they expose themselves to different and even contrasting cultural stimuli.⁵⁵ As a result, human growth or learning is the result of struggles with conflicts with others.

In Jesus’ encounter with the Samaritan woman, there was also a conflict between Jesus and the Samaritan woman. The conflict leads the Samaritan woman to face strangers and others. Loder’s notion of “the void,” or, the moment when the self begins to have conflicts with the lived world, causes conflicts in human knowing because the void can tempt people to annihilate tradition in this world.⁵⁶ The Samaritan woman experienced the void in this world and maintained the conflict between the Jewish and Samaritan traditions. By encountering Jesus, the conflict is transfigured into a new vision. Conflicts in the void spark energy by which humans can imagine new visions. Loder interprets conflict in light of four dimensions: the self, the lived world, the Holy, and the

⁵³ Elizabeth Conde-Frazier, S. Steve Kang, and Gary A. Parrett, *A Many Colored Kingdom: Multicultural Dynamics for Spiritual Formation* (Grand Rapids: Baker Academy, 2004), 76.

⁵⁴ Conde-Frazier et al., 188.

⁵⁵ Marlene D. LeFever, *Creative Teaching Methods* (Elgin, IL: David C. Cook Publishing, 1985), 41.

⁵⁶ Loder, *Transforming Moment*, 79-83.

void. When the self encounters the lived world and the Holy, the self starts to have conflicts in the void. Encountering others gives rise to conflict over tradition, enables humans to view the invisible, and draws them toward new visions. As a result, conflicts have the power to give rise to alternative visions by imagining the better beyond the void.

Encountering causes people to confront conflict and confusion but at the same time, it challenges people to reconstruct a new self-identity. Encountering is indeed the process of transforming order into chaos. As I have noted, the power to transform order into chaos or chaos into order is imagination. Likewise, imagination is the capacity to face and to dissolve conflicts, and to create new identities and new worlds. Therefore, it is the role of Christian educators to help people encounter others and face conflicts with others. Many people are fearful of encountering others because they feel uncomfortable in a strange and unusual environment. Humans know how much struggle it is to experience confusion and conflicts in relationships with others and to create harmony in differences. However, this struggle is necessary for the development and growth of self-identity and a community.

Remembering God's Story

Humans can not remember the past without imagining the past. The past may have passed away, but it still exists in human imagination. To remember the past means to imagine the past. Humans imagine the past in light of their present lives and future visions. Therefore, imagining is not limited to the future, but is an act of harmony with the past, the present, and the future. The journey through the movement of remembering necessarily requires imagination. Therefore, remembering is the act of imagination.

The primary purpose of this movement is to remember the wider story and vision of a community of faith. In other words, engaging in this movement is to engage a subject in the Christian story as God's historical revelation. The Christian stories and visions of the past offer explicit and implicit instructions for the present and for the future. Since the Christian story and vision nurtures new visions for the present-day Christian, this movement is not separate from the movement of "visualizing." While Christian story and vision should not be limited to the past, those visions and narratives possess a tremendous capacity to enliven and vitalize people. Christian stories and visions present patterns for "how Christians live their lives."⁵⁷ Christian educators can ask students to share biblical and Christian historical stories that are instructive patterns for people's present lives and future actions. Just as Jesus offered a new interpretation for the past tradition in the dialogue with the Samaritan woman, the nature of the Christian story as remembering already includes the reinterpretation of the tradition in the light of the present story.

The Biblical story is indeed the result of the integration of God's story, the church's story, and people's life stories, as Groome indicates. Therefore, the Bible contains dialogue among God of the past, the tradition of the past, and the life stories of the past. Groome affirms that "God of the Bible is the God who acts historically in real events and concrete circumstances. We must avoid the impression that the Bible is only the past story."⁵⁸ The Bible offers an infinite array of images and paradigms for today's Christian lives and future actions. Therefore, remembering does not remain in the past, but also moves towards the present and the future.

⁵⁷ Groome, *Sharing Faith*, 217.

⁵⁸ Groome, *Sharing Faith*, 216.

In fact, imagining always includes remembering because humans cannot plan the present and cannot predict the future without remembering the past stories and images, which are patterned by imagination. Without remembering images and patterns, humans cannot experience conflicts with the present. That is to say that remembering presupposes encountering with others in the present. Therefore, remembering presupposes applying the biblical story to the present context. If imagination is not associated with remembering, it is not imagination, but fancy or fantasy as chapter 2 suggests. Since remembering is a mirror or reflection for the present or the future, Christian stories such as Scripture, traditions, liturgies, dogmas, religious language patterns, architectures, and the heritage of the local church⁵⁹ are mirrors that enable reflection on the present ministry, experience, or faith, and that actualize new visions.

This movement is an opportunity through which people communicate together with the Christian community's history, vision, and culture. Imagination bridges a person to the Christian community. In the Spirit of imagination, humans can imagine the past grace of God. Groome describes Christian tradition as Story that "reflect[s] God's historical revelation."⁶⁰ Therefore, Story as God's historical revelation is rooted in the dialectic between traditions and human experiences. Therefore, remembering is inviting learners into "God's everlasting Story."⁶¹ God is still creating new stories in this world. Humans have to listen to and practice God's everlasting Story in order to remember it. To become a Christian is to participate in God's everlasting Story in light of the remembrance of God. This movement, "remembering," deeply engages human stories with God's everlasting

⁵⁹ Groome, *Sharing Faith*, 215-16.

⁶⁰ Groome, *Sharing Faith*, 216.

⁶¹ Groome, *Sharing Faith*, 213-16.

Story.

Humans can remember their identity when they face differences. In this sense, “remembering” is inseparable from “encountering.” When I was in Korea, I did not identify myself as a Korean because all the people, whom I met, saw, and talked to, were Koreans. However, living in America, I have been aware of my identity as a Korean and have remembered myself as a Korean. This suggests that individuals begin to remember their identities when they encounter others and recognize others’ differences.

“Remembering” and “encountering” are thus interdependent and interrelated because a person cannot remember his or her own identity without encountering differences.

Remembering is not solitary, but is very relational and relative, because humans remember their identities in relationship with others and social and cultural environments. Since “re-mem-bering” etymologically implies that one “again has membership,” it involves putting humans back together, recovering identity and integrity, reclaiming the wholeness of human lives.⁶² Remembering means being a member as the real-self in relationship with others. To be aware of otherness is the way to remember the real self. Therefore, remembering is not separate from encountering. The act of remembering is a constant act of self-reconstruction⁶³ in relation to others. Humans can imagine their real identities when they encounter others.

Conversely, forgetting the wisdom of the past promote the forgetfulness of self-identity.⁶⁴ Forgetting is the loss of the sense of a community and self-identity. The antonym of remembering is “dis-remembering.” Disremembering means the loss of the

⁶² Palmer, *Courage to Teach*, 20.

⁶³ Hogues, 75.

⁶⁴ Groome, *Sharing Faith*, 218.

membership in a community. Disremembering implies not imagining the self-identity in a community. It is a confusion of identity. Imagination relates memory (re-membering) to self-identity and makes a self to be a member in a community. Groome states that “remembering calls us to recognize that our being is shaped by membership in time and space.”⁶⁵ Therefore, remembering is the power to relate the self to a community. As I indicate in chapter 3, the power to relate the self to others or a community is imagination. Imagination is the inherent capacity to remember the self-identity in light of Christian stories and to relate the self-identity to the Christian community.

Imagination harmonizes remembering with encountering through images. Because the Christian tradition as a text is constantly reinterpreted by contexts, David Brown describes tradition as “moving text.”⁶⁶ Similarly, Moore activates the notion of tradition by calling it “traditioning.”⁶⁷ Both of them mediate remembering with encountering. The power to mediate is imagination. A traditional image is reinterpreted by new human contexts. Humans get images from their memories and reinterpret them in light of today’s contexts. Because an image is by itself a pattern of memories, using imagination to create images empowers people to memorize past images and to discover their meaning in present contexts.

Imagination reminds people of a variety of events and experiences through the languages of imagination such as images, symbols, or ceremonies. Hogue maintains that “the pieces of our memories are scattered in patterns across the billions of synapses

⁶⁵ Groome, *Sharing Faith*, 34.

⁶⁶ David Brown, *Tradition and Imagination: Revelation and Change*. (Oxford: Oxford University Press, 1999), (Oxford Scholarship Online, Oxford University Press), <http://dx.doi.org/10.1093/0198269919.001.0001> (accessed February 5, 2008).

⁶⁷ Moore, *Education for Continuity and Change*, 59-85.

throughout the brain.”⁶⁸ Humans take pictures of the patterns of many events and experiences with their imagination. For example, the Eucharist and Baptism are memories of important past events. The Eucharist is the remembrance of Jesus’ death and love on the Cross. Baptism is the remembrance of God’s grace for new life. Christmas, Pentecost, Passover, and Easter are also representative events by which Christians remember God’s grace. Imagination enables people to build up sacramental images and rituals that associate remembering with encountering.

Remembering includes not only the memory of God’s grace, but also the memory of suffering or mourning. The people of Israel strove to remember their sufferings and, simultaneously, God’s salvation from their sufferings and oppressions. Therefore, remembering includes the memory of healing. Moore views remembering as mourning and suffering.⁶⁹ Moore states that remembering as mourning opens possibilities for deeper relationship with God and more effective response by God.⁷⁰ Therefore, remembering includes recalling and inviting deeper relationships with God through suffering and waiting for and expecting God to suffer with and respond to humans.

In her book, “Women and Teaching,” Harris provides five essential movements for teaching: silence, remembering, ritual mourning, artistry, and birthing. Harris states that “in remembering, there is weeping and there is loss; there is grieving and there is sorrow; there is anger and there is rage.”⁷¹ Remembering enables students to face past pains and sufferings and at the same time, to recall God’s salvation. In this way, Harris also

⁶⁸ Hogues, 74-75.

⁶⁹ Moore, *Teaching as a Sacramental Teaching*, 83.

⁷⁰ Moore, *Teaching as a Sacramental Teaching*, 83.

⁷¹ Harris, *Women and Teaching*, 44-45.

associates remembering with mourning. She speaks specifically to women, encouraging constructive ways for woman to express their anger and rage and to become aware of where their anger and rage come from. Remembering is releasing anger, rage, and sorrow. After releasing those, remembering enables the visualization of new visions. Education is remembering, and out of that remembering comes the recreation of a new form.⁷² Remembering is the movement of releasing suffering and mourning by encountering God's stories.

In short, it is the imaginative act of forming and transforming the self-identity in the relationship between an individual and a community. Remembering is to imagine past salvation, love, forgiveness, judgment, passion, suffering, and the presence of God and to realize them in the present.

Visualizing by Imaginative Reflection

This movement aims at harmonizing the other three movements. In other words, this movement melts and fuses all of the movements and gives birth to imaginative visions. For Harris, this is the movement of form-giving of visualizing a shape for art in harmony with subject matter, the clay, and the teachers' hand.⁷³ Form-giving is to create a vision for the future in harmony with the past and the present. It is artistry to make a new form by integrating tradition, experience, and action. Genesis 2:7 says that "God formed man from the dust of the ground and breathed into his nostrils the breath of

⁷² Harris, *Women and Teaching*, 47.

⁷³ Harris, *Teaching and Religious Imagination*, 34-36.

life.”⁷⁴ Just as God had imagination to form humans and to give them breath of life, humans also have imagination to shape and reshape this world with God’s breath.

This movement may be an answer to the question “What and why are we doing?”⁷⁵ In this movement, the hidden value of cultures, actions, and church traditions is discovered by asking the following questions: Why do students act like that? Why do they need to do it? What do they hope to accomplish by doing this? What is the intention of their action and tradition? These questions are similar to the question: how does the Word of God speak to this situation? This is the process of visualizing God’s words in light of people’s situations or people’s stories. Imaginative reflection creates constant dialogue between God and humans. As in Gadamer’s notion of “fusion of horizon,” a reference to constantly expanding the horizon,⁷⁶ these questions always fuse the horizon of humanity with that of divinity.

Imagination is, like “seeing”; it is a kind of reflection and a kind of exploration at the same time.⁷⁷ In this sense, imagination has two characteristics: passive and active. On the one hand, imagination is passive because it is contemplative or critical. On the other hand, it is active because it is creative and constructive. Imagination enables reflection that can “transcend the dualism between active and passive.”⁷⁸ Indeed, imagination is the capacity to critique traditions and people’s lives and to construct

⁷⁴ NRSV.

⁷⁵ Kenda Creasy Dean, Chap Clark, and David Rahn, eds., *Starting Right: Thinking Theologically about Youth Ministry* (Grand Rapids: Youth Specialties/Zondervan Pub. House, 2001), 20.

⁷⁶ Hans Georg Gadamer, *Truth and Method*, trans. and ed. Garrett Barden and John Cumming (New York: Seabury Press, 1975), 267-74.

⁷⁷ Ferreira, 67.

⁷⁸ Ferreira, 67.

alternative visions for the modification of people's behaviors and transformation in this world.

Therefore, imaginative reflection is the melting point of passivity and activity. Many educators have described reflection only as "critical." The adjective, "critical," has been destructive and negative rather than active and positive. I argue that this commonly understood sense of critical reflection has given birth to destructive energy rather than creative vigor. Of course, I do not deny that "critical" is a jumping off point for transformation, and is integrally linked with creation. However, it is problematic that many theologians tend to limit their understanding of "critical" in Christian education.

Moore criticizes this traditional understanding of reflection as "critical" and divides reflection into two categories: critical reflection and depth reflection. Moore explains that whereas critical reflection is stepping back from an idea or event and critiquing it from various points of view, depth reflection is immersing oneself in an idea or event.⁷⁹ Reflection is an act that is "imaginative," that connects the passive with the active, and the critical with the immersive.

Freire also attempts to link the passive with active reflection, dividing the human consciousness into two: naïve transitivity and critical transitivity.⁸⁰ The naïve consciousness is innately embedded in the human being, but the critical transitivity must be developed by active, dialogical educational programs. Freire argues that the moment of transit from naïve consciousness to critical consciousness requires an active

⁷⁹ Moore, *Education for Continuity and Change*, 129-33.

⁸⁰ Freire, *Education for Critical Consciousness*, 19.

participation and dialogue.⁸¹ In this sense, human beings have the inherent capacity to critically reflect on self and this world and to actively transform self and this world. Therefore, Freire's concept of reflection does not remain in the "critical" thinking mode, but expands into the dimensions of transformative action. Conscientization is the process of integrating naïve reflection with critical reflection.

Imagination creates a way to relate the critical with creative. Richard Penaskovic indicates that even though critical thinking is evaluative and creative thinking is generative, it is impossible to delineate a line between critical and creative thinking.⁸² Without critical thinking, humans cannot creatively think and without creative thinking, humans cannot critically think. Groome states that imagination "is critical in that they[students] attempt to see what to affirm, question, or refuse in present praxis; it is creative in that they envision the historical possibilities and ethic of a new praxis."⁸³ Therefore, imagination creates an artistic rhythm to which humans can link the critical with the creative.

This movement, "visualizing," is the play of "conscientization" that makes people subjective co-creators of their historical future.⁸⁴ Schipani states that "conscientization allows for the existential movement from story telling to history making."⁸⁵ In other words, conscientization is the moment when people become aware of their subjectivity

⁸¹ Freire, *Education for Critical Consciousness*, 19.

⁸² Richard Penaskovic, *Critical Thinking and the Academic Study of Religion* (Atlanta: Scholars Press, 1997), 100-01.

⁸³ Groome, *Sharing Faith*, 190.

⁸⁴ Schipani, 13.

⁸⁵ Schipani, 25.

and start to live as subjects in this world. Freire describes conscientization as a liberative process of human beings.⁸⁶ For Freire, conscientization is a process that frees people from oppression and passivity. Mills attributes the power of self-consciousness to sociological imagination that enables people to view the hidden and distorted relationships between an individual and a society.⁸⁷ The power to be subjective and to be liberated lies in the human imagination that enables people to view social oppression, unrighteousness, and injustice.

Since imaginative reflection is creative and constructive, it is automatically involved in “action.” Freire describes reflection as “critical thinking which does not separate itself from action, but constantly immerses itself in temporality without fear of the risks involved.”⁸⁸ Groome describes reflection as creative and social imagining.⁸⁹ Because reflection is imaginative, it enables people to visualize and actualize the creative images of a person and a community. Groome makes a place for this among his movements, making “Critical reflection on present action” his third movement. But no matter where it lies in the Christian education process, critical reflection automatically creates imaginative visions of, possibilities for, and responsibilities for this world.⁹⁰

In sum, imaginative reflection is the point of integration of the past, the present, and the future; it is the place of fusion between the critical with the creative, and the passive with the active. At this melting point, as lines are blurred and the elements melt

⁸⁶ Paulo Freire, *Education for Critical Consciousness* (New York: Continuum, 1969).

⁸⁷ Mills, 7-8.

⁸⁸ Freire, *Pedagogy of the Oppressed*, 73.

⁸⁹ Groome, *Sharing Faith*, 199-214.

⁹⁰ Groome, *Sharing Faith*, 205.

together, a vision emerges. In order to explain the imaginative reflection as the melting point, I borrow the concept of “the sacred circle” that originated from the spirituality of Native Americans. Celia Haig-Brown explains that the sacred circle represents the unity of all things; and in that sacred circle, all things are related, interdependent and moving in harmony.⁹¹ Therefore, the sacred circle requires recognition of the interrelatedness of all beings. Haig-Brown states that “the sacred circle, alternatively called the Medicine Wheel in Plains Indian cultures, serves as the symbol system for interpreting healing and illness.”⁹² I view imaginative reflection as the sacred circle in which people heal the wounds of separation and isolation, everything is reconnected to everything else, and people recover their wholeness, connectedness, and balance.

Patricia Killen and John Beer describe reflection as the power to “allow the thoughts, feelings, images, and insights that arise from the concrete events of our lives to be in genuine conversation with the wisdom of the entire Christian community throughout the ages.”⁹³ Imaginative reflection is the sacred circle in which humans harmonize thoughts, feelings, images, insights, experiences, tradition, and action. Imaginative reflection is the sacred circle in which humans can access God’s divinity through the harmony of encountering, remembering, visualizing, and actualizing.

⁹¹ Celia Haig-Brown, *Making the Spirit Dance Within: Joe Duquette High School and an Aboriginal Community* (Toronto: James Lorimer & Company, 1997), 35.

⁹² Haig-Brown, 37.

⁹³ Killen and De Beer, *Art of Theological Reflection*, 18.

Actualizing as Action

Actualizing is “releasing new being into this world.”⁹⁴ In other words, actualizing is releasing a divine vision into this world. Imaginative reflection as the sacred circle relates vision to action. Sara Little asserts that “Obviously heightened awareness and careful analysis and planning are meaningless unless action follows.”⁹⁵ Without any passion or will for action or transformation, people cannot encounter others or visualize new visions. In other words, if a vision is not involved in learners’ behaviors or actions, it is useless. Deeply imbedded into the learners’ psyche, the incarnated vision is automatically released into the world in the “actualizing” movement. This is the movement through which students release energy and passion for the actualization of a vision in this world. Just as God placed human beings in a garden after creating them,⁹⁶ this movement involves the placement of people as God’s actors in this world.

To release new beings into this world does not refer only to human action or decision-making. It entails going forth into the world and once again facing conflicts with others, imagining the past grace of God, and creating new visions for this world. Therefore, to take action means to take courage to encounter others, to recall God’s grace, and to embody God’s vision. Through acting (playing) in God’s drama, humans as actors can discover their roles and their Author’s vision, and create harmony with other actors in this world. Thus, this movement is not always the last movement, but can be flexibly placed throughout the circulation of the four movements and it can interact with the other

⁹⁴ Harris, *Teaching and Religious Imagination*, 38.

⁹⁵ Sara Little, *To Set One’s Heart: Belief and Teaching in the Church* (Atlanta: John Knox Press, 1983), 81.

⁹⁶ “And the Lord God planted a garden in Eden, in the east; and there he put the man whom he had formed.” Gen. 2:8, NRSV.

three movements.

Artists usually actualize their vision with passion. Passion is the basic power to actualize God's vision. Loder describes the last scene of the Emmaus event as an example of associating passion with action. After the two disheartened disciples encounter Jesus on their way to the Emmaus, they were transformed and returned to Jerusalem.⁹⁷ The two disciples asked themselves, "were not our hearts burning within us while he was talking to us on the road, and while he was opening the Scripture to us?"⁹⁸ When they encountered Jesus and Jesus talked with them, they recovered their passion, their burning heart. They regained passion for action and made the decision to return to Jerusalem. Passion makes people active and subjective. Passion, as the highest expression of subjectivity,⁹⁹ nurtures actions.

Imagination drives people to action by the driving force of self-passion.¹⁰⁰ Just as there is no true artist without passion, passion makes artists act for their ideal vision. To have passion means to have initiatives for a vision. As Greene affirms, "action implies the taking of initiatives; it signifies moving into a future seen from the vantage point of actor or agent."¹⁰¹ Action emerges when people take initiatives for the transformation of self and this world. In other words, passion makes people take action. Ronald Grimsley states that "only when passion inspires his imagination is man capable of reaching out for

⁹⁷ Loder, *Transforming Moment*, 107.

⁹⁸ Luke 24: 32, NRSV.

⁹⁹ Ferreira, 32.

¹⁰⁰ Ronald Grimsley, "Kierkegaard and the Educative Function of the Imagination," in *Phenomenology and Education: Self-Consciousness and Its Development*, ed. Bernard Curtis and Wolfe Mays (London: Methuen, 1978), 16.

¹⁰¹ Greene, *Releasing the Imagination*, 15.

the infinite.”¹⁰² Without passion, humans cannot imagine the future. Conversely, imagination nurtures passion. Imagination without passion is not imagination, but fancy, discussed in chapter 2. Passion is the imaginative power to associate vision with action. Humans may not reach their visions and dreams through the mere repetition of constant reflection and action. However, they must learn how to become passionate people whose fire does not burn out because they have the passion to imagine the infinite and the ideal. Passion ceaselessly inspires the initiative and willingness to actualize a vision. The imagination functions to set in motion the “process of infinitizing”¹⁰³ through nurturing passion and willingness.

Human action is based on the holistic transformation of thinking, feeling, and acting. Strictly speaking, action is directly related to the human bodily dimension. However, the human body serves indirectly as art to express human thought, emotion, and will. Every thought, feeling, and emotion people experience is expressed in some form of gesture through this amazingly articulate instrument that people call the body.¹⁰⁴ The body as the expression of human vision is an orchestra composed of various instruments: arms, legs, head, and torso.¹⁰⁵ All of the senses are called upon in the moment that people engage in artistic action such as acting in a drama, writing poetry, playing music, or dancing a dance, for all human senses are intricately involved in these human activities. Human imagination harmonizes human bodies with human thought, emotion, and will. Therefore, “actualizing” is the movement to recover human wholeness.

¹⁰² Grimsley, 16.

¹⁰³ Grimsley, 17.

¹⁰⁴ Branislav Tomich, “Being (and Doing) in the Body,” in *Body Can Speak*, ed. Mertz, 81.

¹⁰⁵ Louis, “As I See it,” in *Body Can Speak*, ed. Mertz, 4.

As chapter 3 indicates, imagination makes people active and volitional as well as intellectual, emotional, and social. Imagination as “the activity of the will”¹⁰⁶ contains the intellectual, emotional, social and volitional power to play God’s drama in this world. Therefore, actions are cognitive, affective, behavioral, personal, interpersonal, social, and holistic participations in God’s drama. This movement leads Christians to participate in the shifts in this world through their own decision-making in light of God’s drama. Groome describes the role of imagination not as a possible future, but as the power to participate (act) in the coming of that future.¹⁰⁷ Therefore, actualizing means subjective and active history-making.

In this respect, imagination nurtures active and holistic participants in the coming reign of God. Therefore, this movement entails “envisioning a learner as an elemental force.”¹⁰⁸ Actualizing is to make students play the role of subjective actors in this world. Christian educators can use volitional expressions and actions such as writing, drawing, playing, and meditating to encourage students to make decisions towards the coming future. In this movement, learners make decisions that will appropriately respond to God’s vision. In other words, in this movement, students can embody how to participate in the coming reign of God.

Thus, actualizing is passionately participating in God’s drama according to God’s callings towards people. Kathleen Talvacchia states that “the way to learn to act differently is to understand people’s motivation and to examine rigorously whether or not

¹⁰⁶ Grimsley, 20.

¹⁰⁷ Groome, *Sharing Faith*, 196.

¹⁰⁸ Anne Keely, “Book Reviews: Women and Teaching: Themes for Spirituality of Pedagogy,” *Religious Education* 87, no. 1 (1992): 157.

we believe in what we are doing.”¹⁰⁹ In other words, true human motivation is the power to make people active and passionate. When humans passionately believe, they are actively motivated to act what they believe; humans do what they believe.¹¹⁰ In addition, when people discover the distinctive roles they are called to God’s drama, they can willingly participate in God’s drama. Different actions imply different vocations. Therefore, actualizing is the movement of harmonizing being (vocation), believing (belief), and doing (action).

The intention for this movement is to motivate people to act in the light of eschatological hope. Action should be based on learners’ hope toward the reign of God. This is hope that is not yet achieved, but will be achieved in the future. Actualizing is active and passionate movement toward eschatological hope. Freire describes hopelessness as a form of silence, of denying the world and fleeing from it.¹¹¹ Hopelessness nurtures inaction. It tempts people not to struggle with injustice, dehumanization, classism, sexism, and racism. Hopelessness is the product of limited opportunities and social oppression of loss of passion, initiative, will, and motivation for action. In short, hopelessness means loss of imagination to view and act God’s vision and will.

Hope, on the other hand, is to be actively engaged in the cry toward the transformation of this world in God’s drama. In short, hope nurtures action based on vision. Action reflects the eschatological hope to actualize God’s drama. As Charles

¹⁰⁹ Kathleen T. Talvacchia, *Critical Minds and Discerning Hearts: A Spirituality of Multicultural Teaching* (St. Louis: Chalice Press, 2003), 80-81.

¹¹⁰ Little, 84-85.

¹¹¹ Paulo Freire, *Pedagogy of Hope: Reliving Pedagogy of the Oppressed*, trans. Robert R. Barr (New York: Continuum, 1998), 72-73.

Foster explains, “church education nurtures hope when it involves the playful exercise of imagination.”¹¹² Therefore, imagination is the capacity to give rise to action in hope.

Foster keeps saying that “hope is nurtured in the course of a congregation’s engagement in God’s vocation of emancipating creation.”¹¹³ Imagination offers to the church community hope to actualize God’s vision. Therefore, action does not remain in the realm of human reason or emotion; it is active creation and recreation associated with hope.

Even in oppressive situations, hopeful individuals can struggle through oppressive contexts because they maintain visions of God and energy directed toward the transformation of the context. Hopeless people cannot imagine God, God’s vision, or their personal vocation in this world. In the oppressive context, Christians have the responsibility to transform oppressive structures into hope. Human history has been developed by those who have imagined and actualized the better in light of God’s vision, even though they have suffered in oppressive situations. Therefore, to be hopeless means to be visionless with regard to God and self. Hopelessness also means the lack of identity as members of a society; it is the loss of the imaginative capacity to view God’ and self’s. To resist hopelessness, humans must first imagine God’s vision, and then mediate on a vision for the oppressive context, considering humans’ roles as actors in God’s drama. In this way, humans can transform the oppressive context, step by step, through actions based on God’s vision and vocations in this world.

In Korea, Hopelessness has grown out of various socio-cultural contexts such as

¹¹² Charles R. Foster, *Educating Congregations: The Future of Christian Education* (Nashville: Abingdon Press, 1994), 126.

¹¹³ Foster, 215.

dysfunctional families, traumatic experiences, and social, cultural, and political oppressions. In the Korean context, many women do not have opportunities to study in universities or colleges, or to work after they are married. They have been oppressed in the Korean family, school, and society because the Korean tradition and culture regard women as inferior to men. Above all, they are forced to follow traditional female roles such as housekeeping and cooking in their homes and for their churches. However, some Korean Christian women have made efforts to transform this oppressive context and tradition through their imagination based on their understanding of hope and God's vision toward them. They have hoped for and imagined equal rights with men. Their hope and vision have been gradually transforming the Korean church and society, even though they are still struggling with traditional thought about women's roles. Nevertheless, the hope and vision of these Korean women has led them to embrace their visions and to actualize those visions in Korean society.

In Korea, many young people struggled with and fought against a dictatorship between the 1970 and 1980. Many of them even died because of their resistance against the authority of the dictatorship. During this period, there were confusions and conflicts because of the burning desire and vision of the young people in Korea for a real democracy. As a result, these confusions and conflicts gave birth to a liberation of the people and a transformation of the Korean society. The people's imagination gave rise to hope and hope generated human action. Imagination nurtures hope to actualize human visions.

In short, imaginative pedagogy is the harmony of remembering, encountering, and acting through imaginative reflection. Therefore, the artistic flow of the four movements

always creates beautiful and unique art. As this chapter posits, those four movements can never be separated from each other because they everlastingly move toward harmony with each other. These four movements ontologically take on the rhythm towards becoming one. The imaginative pedagogy is not a pattern or a form, but is set in constant motion.

Chapter 5

Teaching as an Imaginative Act

As presented in chapter 4, the imaginative pedagogy is neither a fixed order nor a unity, but the artistic flow of four movements. This artistic flow is determined by responses to variables in teaching. Imagination connects variables with the artistic flow of the four movements and creates harmony between the imaginative pedagogy and teaching as an imaginative act. In other words, imagination artistically harmonizes the four movements in accordance with the five variables of teaching. This study overcomes the disconnect between pedagogy and teaching. If the imaginative pedagogy is ceaselessly applied to the teaching process, teaching as the imaginative act continuously recreates the pedagogy as the artistic motion (*Kinesis*) for teaching.

This chapter relates the role of imagination to the act of teaching. Teaching can be identified as an imaginative act because imagination plays indispensable roles not only in harmonizing pedagogy with teaching, but also in responding to and balancing variables in teaching activities. Variables are the unpredictable and unexpected in the flow of teaching. Therefore, teaching is the flexible and improvisational art of harmonizing the prescription with unpredictable variables. In other words, teaching is the imaginative act of associating order with disorder, the expected with the unexpected, and the predictable with the unpredictable. Every variable has the potential to transform the flow of teaching because the word, variable, by itself implies the mystery of teaching. This chapter will demonstrate how imagination forms and transforms the improvisational flow

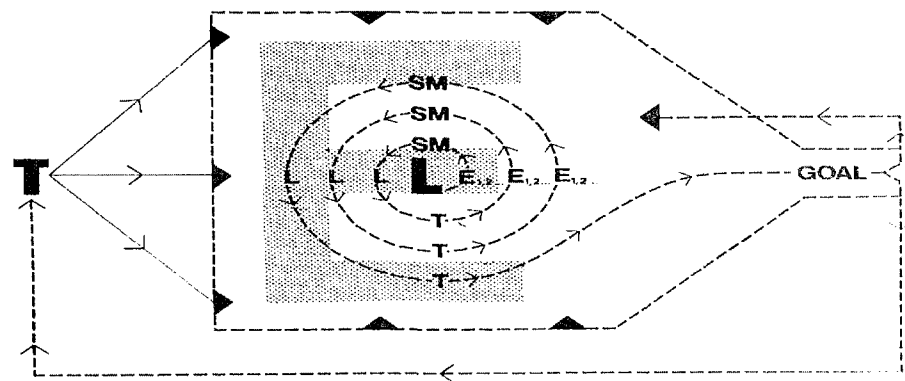
of teaching in relation to five variables: imaginative vision, teachers as evaluators, learners as artists, the wonder of the Spirit, and artistic environment.

The Four Variables of Lee's Art-Science Model

Lee contributes to the discussion of teaching as the interaction of four variables. He also regards teaching as the artistic flow of relating a goal with four variables. Since imaginative teaching follows these two characteristics of Lee's art-science, I will begin by introducing Lee's art-science model.

Lee describes teaching as the behavior modification of learners through the interactions of four variables in the structure of teaching. Lee regards teaching as an overall act that causes a desired change in an individual's behavior.¹ Teaching as the overall act symbolizes the artistic and scientific interaction of four variables: the teacher, the learner, the content of the subject matter, and the environment. Lee provides a Figure that shows the relationship between teaching and variables.

Figure 5: Lee's Closed-Loop System²



¹ Lee, *Flow of Religious Instruction*, 14-15.

² Lee, *Flow of Religious Instruction*, 234.

In Figure 5, T stands for the teacher, L for the Learner, E for environment, and SM for subject matter content. Lee indicates that these four variables artistically interact with each other toward the desired change of learners' behaviors in relation to goals. Lee explains that "the large square circumscribed by dotted lines represents the learning situation"³ in which the four variables are artistically fused with each other. In interaction with a goal, teachers constantly gain feedback from the four variables in order to set up the most effective learning situation for the change of learners' behaviors. The most effective environment is set and structured by the professional teacher. In this Figure, teachers function in two ways: they view the flexible structure of the learning situation outside the large square, and they dynamically interact with the other variables inside the dotted lines.⁴ In this way, the environment is set by the teacher from both the outside and the inside. Within the dotted line, the learner interacts with various kinds of subject matter that the teacher has prepared.⁵ Additionally, Figure 5 indicates that potential goals can harmonize the four variables, while at the same time, the four variables can also modify the teaching goals. Therefore, the art-science model espouses an art of teaching such that the goals can balance the four variables and can be modified by the four variables.

At the same time, this model is scientific teaching because it seeks effectiveness and efficiency in teaching. Teachers set up a hypothesis, apply it to their teaching, analyze outcomes, modify the hypothesis, and predict new outcomes for the modified hypothesis. Therefore, teaching and learning is a repetitive process of hypothesis-

³ Lee, *Flow of Religious Instruction*, 234.

⁴ Lee, *Flow of Religious Instruction*, 235.

⁵ Lee, *Flow of Religious Instruction*, 236

application-analysis-modification. For Lee, teaching is a facilitating process of changing learners' behaviors. It is a science in which a hypothesis is tested in a classroom as laboratory.

Lee calls his model "art-science" because it seeks artistic harmony out of the four variables through the process of scientific verification.⁶ Lee also calls his model "cooperative" because teaching seeks social and relational activity between teachers and learners. Harold Burgess states that "to suggest that teaching is a 'cooperative' art-science implies "(1) that teaching is directed toward persons as subjects rather than toward people as objects and (2) that teaching is a joint enterprise between learner and teacher."⁷ Since teachers are not unilateral but cooperative with learners and constantly analyze and evaluate learners' behaviors, teaching is cooperative.

Lee also places teachers and learners in the center of the teaching act. The central thrust of Lee's argument is that "teachers' knowledge, skills, and behaviors are placed at the service of facilitation process."⁸ In other words, the cooperative art-science model locates learners in the center of teaching because the teachers' ultimate purpose is to modify learners' behaviors, as Figure 5 indicates. Lee argues that all learning should accord with the mode of the learner.⁹ Therefore, the learner is at the center of the pedagogical act because teaching begins and ends with the behavior modifications of learners.

In this cooperative art-science model, the environment serves as a facilitator that

⁶ Lee, *Flow of Religious Instruction*, 233-40.

⁷ Burgess, 202-03.

⁸ Burgess, 203.

⁹ Lee, *Flow of Religious Instruction*, 235.

makes teaching and learning effective. Lee thinks of the environment for religious instruction as a “laboratory for Christian living.”¹⁰ Lee identifies the environment as the conditions by which a personal encounter with Jesus is facilitated. Therefore, the environment is deliberately shaped by professional teachers who maximize the effectiveness of teaching. Accordingly, the environment is a structure that effectively facilitates the modification of the behavior of learners. In Figure 5, E1, E2, and E3 represent various environmental dimensions of the classroom. As such, the multi-dimensional environments need to be scientifically analyzed and set up for the achievement of the desired outcome.

The content of the subject matter also blends into the dotted structure. The subject matter can harmonize all other variables or can be decided by the harmony of all other variables. For Lee, the content is, at the same time, a means of teaching. Therefore, the subject matter plays a role in harmonizing a subject with the process of teaching. The subject matter is composed of many elements, including product and process content, cognitive, affective, and lifestyle content, conscious and unconscious content, verbal and nonverbal content, and theological content.¹¹ Therefore, the subject matter alone represents multi-dimensional views.

¹⁰ Lee, *Flow of Religious Instruction*, 240-48.

¹¹ Lee, *Flow of Religious Instruction*, 239.

Harmony of the Five Variables

Lee's contribution strengthens the association of the artistic interaction of the four variables with the objective and scientific methodology. Nevertheless, his model disregards the complexity, spirituality, and mystery of teaching. He does not recognize that teaching is mysterious rather than scientific. Because Lee emphasizes objective data analysis, application, and modification, he disconnects teaching from the Holy. How can humans measure mystery of teaching only with objective and scientific criteria? Christian education is more than a scientific process, because it also respects both revelatory knowledge and spiritual experiences. Lee must broaden his understanding of the term, "religious instruction," for indeed it implies far more than instruction. The term, "religious," already presupposes the mystery of teaching.

In order to supplement Lee's social-science model, I add "the wonder of the Spirit" as another variable that reflects the mystery of teaching and the improvisational movement of the Spirit in the classroom. Moreover, teaching as an imaginative act emphasizes the flow and artistry of teaching and attributes the harmony of the variables to the role of imagination.

The following Figure symbolizes not only the relationship between imaginative pedagogy and teaching, but also the artistic and beautiful harmony of five variables: vision, teacher, learner, the wonder of the Spirit, and environment.

Figure 6: Harmony of Five Variables

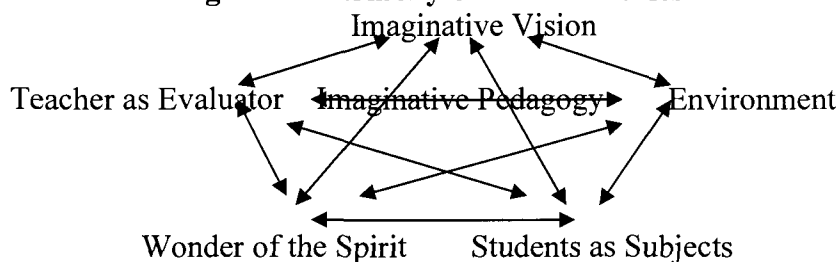


Figure 6 shows that the flow of the four movements of the imaginative pedagogy can be flexibly formed and transformed in relationship with the five variables. In other words, the flow of the four movements can be ordered and reordered in accordance with the five variables. The imaginative pedagogy is the motion of balancing the five variables. The pattern is constantly formed and transformed by these five variables. Imagination is the faculty to harmonize pedagogy with teaching and at the same time, to harmonize the five variables.

Furthermore, the five variables interact, affect each other and move towards harmony in imagination. Teaching is an imaginative act because teaching is to respond to, to take care of, and to harmonize the five variables. Therefore, teaching as the imaginative act is the motion of moving toward harmony of the five variables. In the following section, I will explain in more detail the distinctive characteristics and roles of the five variables in imaginative teaching.

Vision-Oriented vs. Goal-Oriented

This section contrasts vision-oriented teaching with goal-oriented teaching. While the word “vision” means looking at subject matter from a broad-minded viewpoint in consideration of the variables of teaching, the term “goal” narrows the definition of teaching to the mechanical process, without considering the variables of teaching. Thus,

the imaginative teaching process seeks vision-oriented teaching.

Christian education has long been dominated by goal-oriented teaching. Ralph Tyler's traditional model demonstrated that evaluation should be based upon predetermined goals.¹² Goal-oriented education may seem beneficial in transmitting information in a short time to many students. However, an emphasis on the goal of teaching has dominated the field, while issues such as other variables and the flow of teaching have been given little priority. Student' learning has been evaluated only by the attainments of goals or objectives that are set only by the teachers. Goal-oriented education produces goal-oriented teachers and learners who disregard the relationship with others and the environment. In addition, the goal-oriented model excludes people's cultural and social differences. Most of all, goal-oriented teaching disregards the variables of teaching because the desired goal controls and dominates all other variables. These goals are indeed used as ways to exclude students who do not achieve explicit outcomes.

Therefore, goal-oriented education gives birth to objectivism in education. Objectivism has disconnected the intellect from both emotion and spirit. As a result of objectivism, people have lost a sense of wholeness, and all things are disconnected with each other. Under the influence of science and technique, people separate head from heart, facts from feelings, theory from practice, and teaching from learning.¹³ Goal-oriented education divides the ideally "organic" human being back into two: mind and body.

Goal-oriented education also excludes particularities. The purpose of goal-oriented

¹² Tyler, *Basic Principles of Curriculum and Instruction*, 104-25.

¹³ Palmer, *Courage to Teach*, 66.

education is to universalize particular experiences with a goal, which can oppress and exclude learners. Therefore, I equate goal-oriented teaching with exclusion-oriented teaching, for it excludes particularities and varieties. It causes students to compete with and exclude each other. Students view others not as peers but as competitors. Parker Palmer writes that “the culture of disconnection is driven by the Western commitment to think in polarities, a thought form that elevates disconnection into intellectual virtues.”¹⁴ Palmer presents the following Figure as a model of goal-oriented education:

Figure 7: Goal-Oriented Education¹⁵

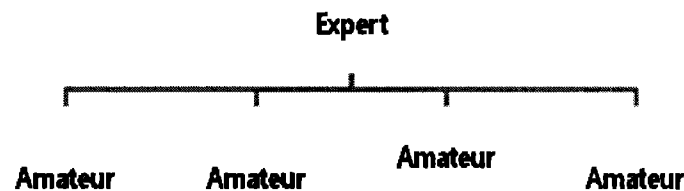


Figure 7 describes a teacher as an expert who owns objective knowledge. The expert’s knowledge is delivered to students who are amateurs. Particular students who cannot accept the expert’s knowledge will be excluded. Palmer shows how in this model, truth lies in the teacher who owns the objective knowledge. This objective knowledge will ignore and exclude students’ distinctiveness. In other words, since the objective knowledge is unilaterally transmitted to students, students have to give up their subjective knowledge in order to accept it. Objectivism can have the tendency to exclude students’ subjective knowledge and keep students from learning from each other. Figure 7 describes teaching as “hierarchical” in that teaching flows from top to bottom.

In contrast to goal-oriented education, Palmer then presents a vision-oriented

¹⁴ Palmer, *Courage to Teach*, 61.

¹⁵ Palmer, *Courage to Teach*, 100.

model as seen here in Figure 8.

Figure 8: Vision-Oriented Education¹⁶

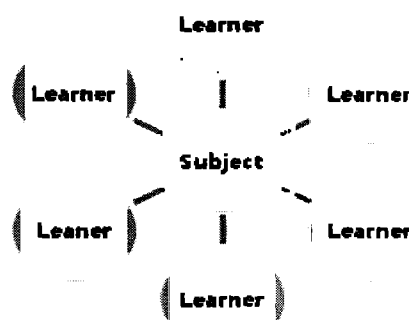


Figure 8 shows that each student can approach a subject with his or her own vision.

Students can contribute to viewing a subject with their own unique views and teach and learn from each other. In doing this, all students encounter novelty from others and from their own values. In this Figure, truth is placed in the relationship among all the class members, rather than existing solely in the teachers' goals and objectives. In vision-centered education, every student is professional in that he or she has a unique vision.

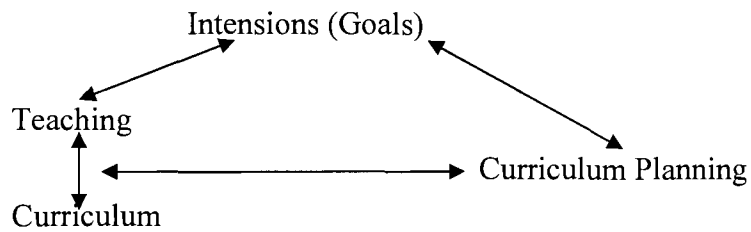
Palmer describes learners as knowers¹⁷ who can view a part of the subject with their own visions. This vision-oriented education encourages all students to embrace others and to respect each other. It also encourages educators to encounter distinctive values in differences. Therefore, vision-oriented education does not exclude variety, but embraces it and creates harmony from differences.

Eisner criticizes the goal-oriented curriculum, suggesting instead creative and artistic curriculum planning. Figure 9 emphasizes multi-directional curriculum planning.

¹⁶ I transform Palmer's Figure into the Figure 10. Palmer, *Courage to Teach*, 102.

¹⁷ Palmer, *Courage to Teach*, 102.

Figure 9: Eisner's Curriculum Planning Model¹⁸



When a curriculum is planned in the traditional goal-oriented model, the curriculum grows out of the intentions or goals. Eisner creates a new model of curriculum planning. As presented in Figure 9, “the process (of curriculum planning) is circular—that is, one can enter the circle at any point in the model.”¹⁹ These three movements are not fixed, but move from one point to other points. There is not just one direction of flow; the movement flow in multiple directions. Therefore, curriculum designers can suppose a variety of possibilities for the curriculum planning. The designer can plan a curriculum based on intentions or real teachings. Also, the designer can get goals from the teaching or the curriculum planning. These three movements create harmony in a circle. In this way, the Figure 9 overcomes the traditional dualism that separates curriculum planning from teaching.

Eisner's curriculum planning offers people the opportunity to artistically imagine various directions of curriculum planning. In the traditional education model, students' and teachers' imaginations have been ignored due to an emphasis on efficiency and effectiveness: when goals are active and dominant, students and other variables remain passive. In goal-oriented education, students cannot even imagine teaching and learning

¹⁸ Eisner, *Educational Imagination*, 167.

¹⁹ Eisner, *Educational Imagination*, 167.

beyond predetermined outcomes. Education should not be a process through which skills are employed to accomplish predetermined ends. Rather, it should, like art, be a “the process through which skills are employed to discover ends through action.”²⁰ In other words, education is art that creates harmony between goal and the flow of teaching. Teachers and learners can together imagine unexpected goals and outcomes as they engage in an improvisational flow of teaching and learning.

James McKernan contrasts the process-inquiry education model, which emphasizes procedures in education, with outcome-based (goal oriented) education, which emphasizes the attainment of goals and objectives. According to McKernan, education is the process of asking questions rather than following goals or planned outcomes. McKernan maintains that “the curriculum needs to be seen as a continuous educational experience: a process, rather than a product.”²¹ McKernan describes education as a musician’s folio, as opposed to education that is like an engineer’s blueprint,²² because education is not for producing a product, but for creating an artistic and improvisational flow. Unlike outcome-based education, the process-inquiry model welcomes variety and variables in teaching, and emphasizes learners’ subjectivity. Whereas the outcome-based model pursues the mechanical attainment of goals, the process inquiry model seeks the holistic growth and improvement of learners. Therefore, it is a relationship-centered education.

McKernan underscores the limitations and problems of objective-based education in the following statement:

²⁰ Alexander, “Elliot Eisner’s Artistic Model of Education,” 46.

²¹ McKernan, 6.

²² McKernan, 84-106.

Objectives reduce education to a scientific activity, predetermination of objectives limits or prevents the realization of instructional opportunities, setting educational objectives in advance of instruction is not democratic, an objective design represents a poor model of teacher and student interaction, objectives are non-reflexive in nature-they are non-self evaluating.²³

Objective-based education makes learners passive and the classroom mechanical.

Objective-based education allows for poor interaction and few relationships between teachers and learners. Teachers and learners are controlled by predetermined outcomes in objective-based education. There are a variety of variables beyond the objectives and predetermined goals in the relationship between teachers and learners in the classroom. Teaching and learning is a mysterious and artistic process beyond scientific and objective measurement. Therefore, teaching is not to achieve an outcome or goal, but to create an artistic and mysterious process.

Imaginative Vision

Since the terms, “goal” and “objective,” can make teaching and learning mechanical and unilateral, I use the term “imaginative vision” in order to reflect the role of imagination to harmonize variables and to create artistic flow in teaching. Imagination constantly offers different views and alternatives in the flow of teaching, creating a harmony of variables in the classroom. In this process, humans can view different visions with imagination. I argue that vision is the language of imagination because imagination is expressed and embodied through visions or visual images. Imagination takes the form of vision for communication among human beings. Furthermore, humans can communicate with God and this world through vision. Therefore, vision is intrinsically

²³ McKernan, 72-81.

imaginative. The constant acquisition of new visions requires imagination as the capacity to view the invisible.

The following Figure shows the role of imaginative vision in education.

Figure 10: Imaginative Vision²⁴

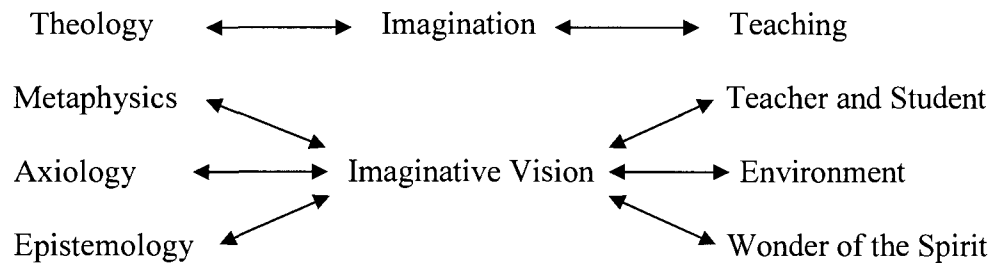


Figure 10 shows that imagination plays a role in harmonizing theology (philosophy) with teaching. The imaginative vision is the faculty to harmonize a variety of fields of philosophy and variables of teaching. In other words, imagination interacts with metaphysical, axiological, and epistemological beliefs and at the same time, with variables of teaching: teachers as evaluators, students' lives, the environment, and wonder of the Spirit. Out of these interactions, an imaginative vision for teaching is created. Therefore, the imaginative vision is constantly created and recreated in the relationship with theology and the variables of teaching. The imaginative vision is always in the movement between philosophy or theology and the teaching itself.

In Pazmino's original model, objectives are placed in the center of the Figure.²⁵ He emphasizes objectives rather than the artistic process of teaching. In the traditional

²⁴ I transform Pazmino's figure (the relationship of philosophy to educational practice) into my Figure 8, removing "objectives" from the center of the figure. Robert W. Pazmino, *Foundational Issues in Christian Education: An Introduction in Evangelical Perspective*, 2nd ed. (Grand Rapids: Baker Books, 1997), 93.

²⁵ Pazmino, 93.

education model, objectives, which are driven from metaphysics, axiology, and epistemology, have dominated the variables of teaching and the flow of teaching. However, the Figure 10 presents the vision of teaching as formed and transformed by the variables of teaching as well as traditional and philosophical beliefs. Therefore, the vision is imaginative because it is constantly formed and transformed in harmony with other variables and theological and philosophical views. Vision plays a role like imagination to generalize particular variables by abstract philosophy and to particularize the abstract philosophy by particular variables. The imaginative vision does not control students, teachers, environment, or the Spirit, but allows them to cooperate with each other and create new visions of teaching. Therefore, the imaginative vision makes teaching artistically move towards harmony between the abstract and the concrete.

The imaginative vision helps students discover their subjective roles in the classroom. Every student can participate in a class with his or her own vocation. In his book, *the Sacrament of teaching*, Lee emphasizes the importance of vision to link what humans are doing right now with what will occur in the near or distant future.²⁶ Vision derives from imagination to harmonize the present with the future. For this reason, I describe vision as “imaginative.” Imaginative vision prevents teacher’ and learner’ burnout because it constantly reminds students of their vocations.²⁷ It continuously supplies teachers and learners with energy, drive, and power.²⁸ Therefore, vision makes the flow of teaching energetic and vital.

Most of all, imaginative vision is the power to view not only the explicit goals, but

²⁶ Lee, *Sacrament of Teaching*.

²⁷ Lee, *Sacrament of Teaching*, 7.

²⁸ Lines, 328.

also implicit and hidden intentions of teaching. Eisner divides the curriculum into three categories: explicit, implicit, and null.²⁹ First, the explicit curriculum offers clear goals and objectives. Second, the implicit curriculum is called the “hidden curriculum”³⁰: it is not directly taught, but is indirectly instructed. A curriculum can include hidden aspects such as cultural and social values. Third, the null curriculum is “what schools do not teach.”³¹ Null curricula presuppose that what schools do not teach may be as important as what they do teach.³² Explicit goals or objectives cannot view implicit and null curricula. However, imaginative vision has the power to view implicit and null curricula because imaginative teaching values the invisible and hidden relationships among variables. Imaginative vision can analyze and reflect multiple visions of teaching through its ability to view the threefold nature of a curriculum: explicit, implicit, and null.

Using the imagination to view a subject matter with multiple dimensions expands simple teaching into holistic teaching. In other words, since imagination is the capacity to view subject matter from various angles, the imaginative vision enables students to view a subject matter from physical, cognitive, emotional, spiritual, and experiential perspectives. Therefore, the imaginative vision holistically broadens and deepens the dimensions of teaching in the classroom. As Whitehead suggests that the aim of education is to connect knowledge to people’s lives,³³ the imaginative vision can create holistic education that relates knowing with living. Because the imaginative vision

²⁹ Eisner, *Educational Imagination*, 87-107.

³⁰ Eisner, *Educational Imagination*, 93.

³¹ Eisner, *Educational Imagination*, 97.

³² Eisner, *Educational Imagination*, 97.

³³ Whitehead, *Aims of Education*, chap.1

empowers people to view subject matter from not only cognitive, but also behavioral and spiritual angles, it harmonizes knowledge with people's lives. Lines indicates that vision stimulates people to see new possibilities and animates them to bring these possibilities into reality.³⁴ The imaginative vision holistically integrates possibilities with realities.

To engage in imaginative vision is to respect different perspectives, to embrace various particularities and variables of teaching, and to create harmony among the particularities and variables. It harmonizes multiple elements of education: visions with the flow of teaching, people's vocations with teaching, theology with teaching, subject matters with theology and variables, explicit curriculum with implicit and null curriculum, and knowing with doing.

Imaginative Students as Subjective Artists

The vision of teaching as an imaginative act is to harmonize differences and at the same time, to highlight differences. Therefore, in imaginative teaching, learners are creative dramatists who actively rewrite the routine curriculum with their own differences and create harmony with others. According to Osmer, people are active actors in Artist's (God's) studio.³⁵ In other words, students as actors in God's drama create harmony between their visions and God's vision. The power to relate God's vision to humanity's vision lies in the imagination of students as artists.

In this respect, students are active and subjective actors. Freire critiques the traditional education that generates passive students who operate like banking

³⁴ Lines, 327.

³⁵ Osmer, *Teaching Ministry of Congregation*, 211-12.

depositories for the teachers' knowledge and information.³⁶ Learners must become subjective and creative through the process of conscientization. Conscientization occurs in the moment that learners start to imagine their subjectivity, and tell their own stories as subjects. In this way, students are subjective history-makers. Freire requires learners to be liberated from the domination of oppressors. Imagination has the power to free students from the traditional tyranny of teaching. Since human beings possess imagination, they can be free in the classroom. As far as they imagine their roles, they are subjective in the classroom. Bell Hooks remarks that teachers are often fearful of losing control, and students feel fearful of becoming subjects³⁷ because teachers and learners are forced to oppress their imagination in traditional teaching relationships. Teachers are accustomed to depositing knowledge into students, and students are accustomed to learning passively. Yet, when teaching is an imaginative act, students imagine other alternatives with their own views. They are able to view themselves as subjects and to construct a community that welcomes and respects their differences. Indeed, being subjective means being different and being different means being creative.

If students are subjective artists, they are, in a sense, also teachers. Learning is listening to other voices while simultaneously speaking one's own voice to others. In this respect, learning equals teaching. Groom describes teachers as "leading learners who enter subject-to-subject relationships with other participants in faith education events and communities and who render the art of enabling such events and communities but always

³⁶ Freire, *Pedagogy of the Oppressed*, 71-86.

³⁷ hooks, 1-12.

as learning participants.”³⁸ As long as teaching is equal to learning, all learners can also be subjective teachers in the classroom. In brief, every learner can be a teacher who contributes to creating a learning community with his or her vocation. Palmer maintains that the authority of teachers comes as individuals reclaim their identity and integrity, remembering their selfhood and their sense of vocation.³⁹ The authority of the teacher is given to all learners who remember their roles in the classroom.

Imagination transforms the subjectivity of learners into the learners’ creativity. I observe that when children subjectively play with clay, they can enjoy and create their own art with the clay. Similarly, subjectivity can create art. Imagination enables students to constantly recreate a learning community with their subjectivities. Imaginative students enjoy being subjective and creative. Marlene LeFever indicates that many creative students have a good sense of humor, passion, take on daring challenges, and generally enjoy life.⁴⁰ When people are subjective, they can challenge conventions and can create new art.

Subjective students creatively ask questions and subjectively solve those questions. Since imaginative students see authority as conventional rather than absolute, they enjoy asking questions about convention and authority. Feldman states that “a creative individual solves problems, fashions products, or poses new questions within a domain in a way that is initially considered to be unusual but is eventually accepted within at least

³⁸ Groome, *Sharing Faith*, 449.

³⁹ Palmer, *Courage to Teach*, 33.

⁴⁰ LeFever, 48.

one cultural group.”⁴¹ Therefore, creative learners subjectively ask questions, face problems, find the best answers for questions, and make creative alternatives. Therefore, creative learners subjectively speak, listen, and make decisions. Greene also describes students as questioners and solvers of questions:

Made aware of ourselves as questioners, as meaning makers, as persons engaged in constructing and reconstructing realities with those around us, we may communicate to students the notion that reality is multiple perspectives and that the construction of it is never complete, that there is always more.⁴²

Since humans have the imagination to challenge convention and enjoy this challenge, they are ontologically questioners and problem solvers. Therefore, humans are, by nature, “learning beings” that are questioners.

In this sense, imaginative students are prophets who persistently ask questions about conventions, just as the biblical prophets reflected on the conventions of their days and suggested visions for a better world. Imaginative students are prophets who imagine alternative visions by asking questions about realities. Guare holds that imagination is prophetic because imagination nurtures and evokes alternatives through consciousness of the dominant culture.⁴³ Guare maintains that prophets, as natural conscientizers, are engaged in a most painful birth, an excruciating one that demands a kind of dying into new life.⁴⁴ Students as prophets are invited to struggle with conventional ideas and tradition. The struggle, however, gives birth to a vision.

Even though imaginative students are subjective and creative, they are neither

⁴¹ Feldman, Henry, Csikszentmihalyi, and Gardner, 71.

⁴² Greene, *Releasing the Imagination*, 130.

⁴³ Guare, 80.

⁴⁴ Guare, 79.

individualistic nor arbitrary, but relational and cooperative in the sense that they share their creative visions. In the sense that students learn from each other, students are professionals who represent their professions and at the same time, they are apprentices who learn from “not only the intricacies of esoteric knowledge and peculiar skills but also the values and outlook shared by the members of the profession.”⁴⁵ Therefore, imaginative students develop the close solidarity with each other.

As mentioned in chapter 3, imagination is the capacity to move an individual toward a community. Students learn through encountering other visions or perspectives in a learning community. Therefore, students learn not only skills and knowledge, but also visions, passions, and lifestyles from a learning community. In fact, the learning community is an imaginative community. In this imaginative learning community, the best questions and solutions are always imagined and to be shared by students as imaginative questioners and visionaries.

In sum, just as artists actively and creatively express their imagination in their art, students as artists are subjective, active, prophetic, and creative in the imaginative teaching process because imagination empowers students to challenge conventions and to seek alternatives. Moreover, imagination guides students to create an imaginative community in which all artists can share their own visions. Therefore, learners are imaginative artists.

Imaginative Teachers as Artistic Evaluators

I hold that the best imaginative teacher is God the Artist who creates and recreates

⁴⁵ Foster, Dahill, Golemon, and Tolentino, *Educating Clergy*, 5.

this world and writes and rewrites God's drama. Until now, traditional theology has described God as powerful, unilateral, omniscient, omnipotent, and transcendental. These traditional and transcendent images of God influence images of teachers and pastors in the church. Christians tend to project the transcendent images of God onto the images of teachers and pastors. Under the influence of these images of God, pastors and teachers have become authoritative and unilateral in relationships to church members and students. I will demonstrate that Christian educators need to introduce relational, cooperative, and immanent images of God into the various spheres of the Christian community.

God is an imaginative teacher who constantly visualizes and actualizes new visions in partnerships with God's creatures. As Hartshorne points out that "there were action and reaction between Creator and creatures,"⁴⁶ God as an imaginative teacher who is ceaselessly reacting to God's creatures. Just as God loves people and suffers with them, the imaginative teacher should be able to be sympathetic with students' suffering and pain. Lines indicates that religious educators as artists need to touch the deepest regions of emotion and to be sensitive to human emotion as well as reason.⁴⁷ The imaginative teacher has to be responsive and sensitive to students' needs, questions, interests, lives, pain, and suffering, just as Jesus was sympathetic with people's suffering and sensitive to people's needs and lives. Therefore, the imaginative teacher is an artist who cooperates with, communicates with, and responds to learners and the variables of teaching.

The imaginative teacher can be described as a choreographer who takes on the

⁴⁶ Hartshorne, *Omnipotence and Other Theological Mistakes*, 77.

⁴⁷ Lines, 270.

rhythm and the variables of teaching for the modification of learners' behaviors.⁴⁸ The teacher as choreographer has to be sensitive to the rhythms of the different learners. Unlike traditional images of such as scientists, engineers, architects, or physicians, the image of the imaginative choreographer is relational, responsive, and artistic. Through imagination, the teacher dances with the students in "a Spirit-sustained, empowering mutuality; one in which they are willing to bring themselves, their stories, and their struggles and in which they are willing to learn from, to be touched by, and to receive care and power from those with whom they are dancing."⁴⁹ The imaginative teacher is a dancer who creates a rhythm with students.

In the beginning, God created harmony among heaven, earth, sea, mountains, animals, plants, and people. The imaginative teacher can be described as a conductor of an orchestra who facilitates harmony among the sounds of the various musical instruments. In this sense, a teacher is a conductor who highlights the different gifts of all students and creates beautiful harmony in the classroom. Osmer identifies teachers as directors who prepare people for roles in a drama.⁵⁰ Teachers as directors prepare students for their roles and foster harmony with students' distinctive roles in the classroom. The imaginative teacher is a conductor who orchestrates other variables as well: vision, environment, and the wonder of the Spirit. The imaginative teacher needs to be sensitive to the rhythm of the variables in the classroom.

The imaginative teacher is persuasive, just as an artist is the supreme persuader who

⁴⁸ Burgess, 203.

⁴⁹ Frank Rogers, "Dancing with Grace: Toward a Spirit-Centered Education," *Religious Education* 89, no. 3 (1994): 391.

⁵⁰ Osmer, *Teaching Ministry of Congregations*, 212.

inspires humans to see reality anew.⁵¹ The imaginative teacher is an artist who confronts conflicts in differences and views multiple aspects of a reality. Lines states that “the artist presents a work of art that offers an alternative view of reality.”⁵² The imaginative teacher as the effective visionary needs to stimulate people to leave their familiar location and to seek someplace unfamiliar.⁵³ The imaginative teacher is an artist who encourages students to appreciate and even enjoy the tensions inherent in encountering the unfamiliar.

Even though teachers may adequately prepare for their classes, they may encounter unexpected problems, conflicts, questions, and controversies in the classroom. In fact, since teaching is mysterious, complex, and uncertain, teachers should be artists who are open to uncertainty and unpredictability. The challenge of the imaginative teacher is “to step out into an unpredictable flow of events and to respond to it by assembling and communicating streams of information and instructions that combine variables of direction, velocity, and duration.”⁵⁴ Therefore, the imaginative teacher has to be sensitive to the unexpected variables and the flight of improvisation in the flow of teaching. Teachers also need to encourage students to enjoy unpredictability and disorder, and to seek creative ways of ordering the disorder in the classroom. In this sense, teachers are similar to poets who express their ambiguous feelings and insights with systematic language. Often, poets leave many things open and ambiguous,⁵⁵ but they create new

⁵¹ Lines, 271.

⁵² Lines, 278.

⁵³ Lines, 326-327.

⁵⁴ Michael Hoeye, “Adventures in Real Space: An Alternate Mode of Thinking and Problem Solving,” in *Body Can Speak*, ed. Mertz, 66.

⁵⁵ Guare, 76.

order in chaos. In this respect, the imaginative teacher guides people into chaos and from this chaos, teachers and learners creatively struggle toward a new order.

The imaginative teacher is a problem formulator who motivates students to ask and answer the questions. While formulating problem solutions helps students find objective answers, problem formulation encourages students to actively ask and answer. Teachers as problem formulators may lead students to more confusion and disorder than may be comfortable. However, encountering confusion and disorder is the process by which students create order. Eisner explains that “teaching is art in that teacher’s activity is not dominated by routines.”⁵⁶ Teachers are artists who continually ask questions about routines.

Imagination makes teachers creatively evaluate their teachings and their students’ learning in every moment. The teacher is an artist who again and again evaluates the harmony among the variables of teaching. Hooks argues that the standard for evaluation should not be absolute and fixed; a more flexible grading process must go hand in hand with an imagined classroom.⁵⁷ Imaginative teachers are artistic evaluators who continue to evaluate the learning of students in the flow of teaching. Eisner describes evaluation in the following statement:

Evaluation can be used as a type of feedback mechanism to “recycle” the student if he or she fails to achieve the objectives, to pass him or her on to the next level if the objectives have been attained, to revise the curriculum if it is not effective for a particular student or group of students, or to alter the objectives.⁵⁸

According to Eisner, evaluation is an artistic “feedback mechanism” that reflects the

⁵⁶ Eisner, *Educational Imagination*, 155.

⁵⁷ hooks, 157.

⁵⁸ Eisner, *Educational Imagination*, 177.

variables of teaching. Therefore, teachers are artistic evaluators who offer regular feedback regarding the dynamic of variables and the flow of teaching. Teachers are obliged to be imaginative because they should be able to imagine the artistic flow of teaching in relation to variables.

Since traditional teachers have evaluated students on the basis of their achievement of predetermined goals, they have been judges in the classroom. However, the imaginative teacher evaluates students in order to take care of them. Hooks notes that “teachers can’t be simply standing in front of the class reading.”⁵⁹ Traditional teachers evaluate whether or not students do reading assignments, understand readings, and review those readings. There is no way to evaluate students’ passion, cooperation with others, and contributions in the learning community. The imaginative teacher evaluates hidden and implicit aspects of the curriculum at every moment of the educational experience.

In imaginative teaching, the imaginative teacher is a “connoisseur”⁶⁰ insofar as they exercise their educational imagination to view novelty at every moment and in every place. Connoisseurship requires a trained eye to discover new visions from an educational process.⁶¹ Connoisseurship requires the educational imagination to offer various visions and to evaluate the creativity of the artistic process. Evaluation begins with the connoisseurship of what is taking place. That is to say, a teacher appreciates and reflects on what is going on in the classroom, and responds to it for effectiveness of

⁵⁹ hooks, 157.

⁶⁰ Elliot W. Eisner, *The Art of Educational Evaluation: A Personal View* (London: Falmer Press, 1985), 87-102.

⁶¹ Eisner, *Educational Imagination*, 212-49.

teaching. The function of traditional evaluation is to support curricula, to grade, or to judge whether objectives have been achieved.⁶² However, the imaginative teacher is an evaluator who constantly reflects on teaching and revises it. Therefore, in imaginative teaching, evaluation is not the last step of teaching, but an ongoing process that renews the flow of teaching.

Imaginative teachers are artists who are responsive to learners and sensitive to variables. At every moment, imaginative teachers evaluate their teaching and their students' learning by seeking a rhythm between order and chaos.

Wonder of the Spirit

As a Christian educator, I have struggled with the many mysterious and hidden elements of teaching. Nevertheless, I am inspired by the sudden leaps of mysterious insight and awareness that I encounter in dialogues with others. Even though I systematically make plans and efforts to achieve my goals, I cannot deny that I am often led by a mysterious power in the classroom. I am committed to expecting mystery beyond what I can bring to the classroom as a teacher. The subject of mystery is the Spirit. The Spirit is an important variable in the classroom. The Spirit makes people imagine God in the classroom.

Christian education has been largely influenced by traditional notions of schooling. As such, Christian education has been viewed as accumulating Christian information.⁶³ There has been little space for the Holy, wonder, and awe in Christian education. Today's

⁶² Eisner, *Educational Imagination*, 171-79.

⁶³ Anabel Colman Proffitt, "The Importance of Wonder in Educational Ministry," *Religious Education* 93, no.1 (1998): 111.

schooling as well as church education is hungry for the wonder of the Spirit, or the spirituality of teachers and learners. Moore points out that humanity needs education that inspires and invites individuals to relate intimately with God and with wonder.⁶⁴

Matthew 13: 13 says, “Seeing, they see not; and hearing, they hear not, neither do they understand.”⁶⁵ Without God’s revelation, humans cannot understand what they see and hear. Loomis explains that “only those whose hearts have been touched by God’s Spirit of truth are free to understand, to perceive, however dimly, the height and depth and glory of God’s eternal kingdom of possibility.”⁶⁶ Humans can know truth in the moment that human spirits are touched by and touch the Spirit of truth. Imaginative teaching is an invitation into the wonder of the Spirit and encouragement to feel the flow of the Spirit.

Human beings have the potential to catch new feelings and experiences from outside the self. Rudolf Otto calls this faculty for perceiving and experiencing the holy “the faculty of divination.”⁶⁷ He admits that this faculty is not absolutely universal, yet its absence is to be regarded as an aberration, like color-blindness.⁶⁸ It is difficult to have a constructive experience of music without a prior faculty for appreciating it. Without the a priori faculty of divination, the Holy cannot be known. I maintain that a priori faculty is imagination. Teachers and learners can communicate with the Spirit through imagination as a priori faculty. Imaginative teaching is to invite people into relationship with the Spirit. Veli-Matti Karkkainen points out that “the church’s ambiguous experience with

⁶⁴ Moore, “Poetry, Prophecy, and Power,” 280.

⁶⁵ NRSV.

⁶⁶ Loomis, “Imagination and Faith Development,” 253-54.

⁶⁷ Otto, *Idea of the Holy*, 59.

⁶⁸ Otto, 59-60.

charismatic and prophetic movements has often led the leadership of the church to try to control the work of the Spirit out of fear of chaos and lack of order.”⁶⁹ Because many church educators may be fearful of disorder or chaos in the classroom, they have attempted to exclude the flow of the Spirit in the classroom.

Even though the term, “Christian education,” implies the revelatory aspect of education, it has neglected the revelatory role of the Holy in teaching and learning and in the spirituality of teachers and learners. Loder describes “the Holy” as one of four elements that gives rise to the event of transformational knowing.⁷⁰ The Holy means the presence of God’s mystery and revelation. Because humans can imagine the flow of the Spirit through the image of God, teaching has to accept mystery and the presence of the Holy beyond human reason and scientific process. Acts 2:2⁷¹ describes the Holy Spirit like the flow of the wind. The Spirit can prompt improvisation in the artistic flow of teaching through dialogue with spirit of the teacher and learners. Imagination’s role in mediating the Spirit with the spirit continues to craft the artistic flow of teaching.

The wonder of the Spirit is a necessary variable for teaching because people actually learn when they realize and view truth beyond themselves. Loder states that “the Spirit is the principle that may be opposed to a naturalistic view of life and contravenes in evolution.”⁷² Because the Spirit lies beyond the predetermined laws, structures, and patterns, the Spirit offers wonder and awe by which people are able to see what they so

⁶⁹ Karkkainen, 18.

⁷⁰ Four elements are the void, the holy, the self, the lived world. According to Loder, faith is formed and transformed in relationship of these four. Loder, *Transforming Moment*, 83-91.

⁷¹ “And suddenly from heaven there came a sound like the rush of a violent wind, and it filled the entire house where they were sitting.” NRSV, Acts 2: 2.

⁷² Loder, *Logic of the Spirit*, 5.

often cannot see. Loder characterizes the commonality of the Spirit and the human spirit as transformation.⁷³ He identifies this concept of transformation in the following statement:

When within any given frame of reference hidden orders of meaning and coherence arise to call the axioms of that frame into question and reorder its elements accordingly, transformation has occurred. The similarity can be briefly noted in that the human spirit is inherently creative, and the Holy Spirit works in human history as Spiritus Creator, where creativity is understood transformationally.⁷⁴

Accordingly, the spirit created in the image of the Spirit is transformative and creative beyond any kind of prescribing frames. When the spirit encounters the Spirit or the Spirit awakens the spirit, transformation, as the wonder of the Spirit occurs in the classroom. Learning takes place in the awesome moment that the spirit encounters the Spirit or the Spirit touches the spirit through imagination.

Naturally, imaginative teaching does not ignore the spiritual and mysterious dimensions of teaching. Osmer offers four dimensions of teaching: belief, relationship, commitment, and mystery, not excluding the importance of mystery and surprise in education.⁷⁵ In fact, teaching so as to allow for mystery has not been an explicit variable, but rather an implicit and null variable in Christian education,⁷⁶ because mystery can not explicitly be analyzed or measured. Rogers describes teaching as an art of

⁷³ Loder, *Logic of the Spirit*.

⁷⁴ Loder, *Logic of the Spirit*, 35.

⁷⁵ Richard Robert Osmer, *Teaching for Faith: A Guide for Teachers of Adult Classes* (Louisville: Westminster/John Knox Press, 1992).

⁷⁶ Eisner, *Educational Imagination*, 74-92.

choreography that moves with the Spirit.⁷⁷ Dancing with the Spirit as a partner of God, students can adapt a rhythm of wonder and awe for the Spirit in the classroom. Hess also emphasizes the necessity of “education in the Spirit” in the following statements:

Education in the Spirit (1) fosters encounters with things that are “other” and people that are “strangers” (2) proclaims the word of our security in God and the way of the cross, becoming a means of grace for the liberating work of the Spirit in opening us to other things and other people; (3) engages the learning community in acts of worship, mercy, justice, and suffering for others.⁷⁸

The Spirit leads teachers and learners to encounter others, to interpret their lives and traditions through God’s grace, and to practice God’s mercy and justice in this world. The wonder of the Spirit may come from encountering others, from remembering Christian traditions and God’s grace, or from engaging the learning community in acts of mercy and justice. It implies that the Spirit is the subject of the improvisational flow of the four movements of the imaginative pedagogy.

The wonder of the Spirit makes teaching and learning dynamic. Guarre describes the wonder of the Spirit as the “superabundance of being which can suddenly confront.”⁷⁹ Although teachers may teach the same subject matter and use the same materials, they may experience the unexpected beyond teaching. Teachers teach, but the Holy Spirit makes teaching and learning dynamic and vital. The Holy Spirit inspires a dynamic that bring vitality back into human life. Jurgen Moltmann describes the Holy Spirit as “divine energy of life.”⁸⁰ The Holy Spirit who offers vitality is not unilateral, but relational, responsive, and mutual in relationship with human spirits. Therefore, the Spirit offers

⁷⁷ Rogers, 386-88.

⁷⁸ Carol Lakey Hess, “Educating in the Spirit,” *Religious Education* 86, no. 3 (1991): 392.

⁷⁹ Guarre, 69.

⁸⁰ Moltmann, *Spirit of Life*, 35.

wonder as the dynamic vitality of teaching to teachers and learners. Anabel Proffitt suggests three meanings of wonder: wonder as curiosity, an expression of the desire to know, wonder as novelty and amazement, and wonder as the capacity to imagine that it could be otherwise.⁸¹ Therefore, the wonder of the Spirit evokes imagination that produces curiosity, novelty, and alternatives.

Imagination is the power to relate wonder of the Spirit to the artistic flow of teaching. Since teachers and learners are created in the image of the Spirit, they can ontologically feel, experience, and realize the flow of the Spirit in the classroom. In this sense, teaching is the imaginative act of mediating teachers and learners with the wonder of the Spirit. Moore defines teaching as the sacramental act of mediating the Holy with the human community.⁸² In the sense that so often, students learn and teachers teach what they do not intend or expect, teaching is a sacramental act. Just as the sacrament is created where people encounter God or God reveals God-self to people, teaching as the sacramental act takes place in the moment that people encounter the Holy, and the Spirit reveals wonder to people.

When church members study the Bible together, they are doing much more than studying the Bible: they are supporting one another and helping each other to deepen their faith.⁸³ In this sense, studying operates on far more than a surface level. It is a sacramental act to teach and learn. Moore states that “expecting the unexpected has to do with traveling with others on the long journey of faith, expecting surprise along the

⁸¹ Proffitt, 102-13.

⁸² Moore, *Teaching as a Sacramental Act*.

⁸³ Moore, *Teaching as a Sacramental Act*, 3.

way.”⁸⁴ Just as people encounter surprise along the way when they take a trip, to teach is to take a mysterious journey toward awe and surprise prompted by the Spirit in the classroom.

The Spirit makes the flow of teaching improvisational and transformational because the Spirit exists beyond laws and patterns. The Spirit is the subject that inspires wonder and awe in teaching. Because teachers and learners can imagine the wonder of the Spirit in the classroom, they can expect the Holy in the classroom.

Artistic and Creative Environment

In imaginative teaching, the environment is where people dream dreams and have visions together. Unlike the traditional classroom where students competed with each other, the imaginative classroom provides care, respect, and hospitality.

Environment means not only the explicit and physical classroom, but also the implicit mood and relationships among class members, and their cultural and social contexts. Lee identifies seven environments: the overall cultural climate, the local environment, the school environment, the classroom or learning environment, the peer group environment, the home environment, and the immediate physical environment.⁸⁵ According to Lee, the classroom environment is far more than the immediate physical environment and the relationships between teachers and students and among students in the classroom. The classroom environment also includes the cultural, social, political, and local mood outside the classroom. Imagination offers the capacity to integrate explicit

⁸⁴ Moore, *Teaching as a Sacramental Act*, 31.

⁸⁵ Lee, *Flow of Religious Instruction*, 240-48.

environments with implicit environments.

In imaginative teaching, the environment is the artistic community in which harmony can be created between explicit and implicit contexts and between the inside and the outside of the community. As Osmer identifies the classroom as an artist's studio where all actors participate in theo-drama,⁸⁶ the environment of the imaginative teaching classroom is artistic, active, and participatory. The learning community is in itself, art that creates harmony through the active participation of learners. Harris indicates that church curriculum is the entire church life in a church community.⁸⁷ As such, the church community itself is the subject and object of education, and at the same time, the environment of teaching. In this sense, the environment by itself could educate if it was properly set up.⁸⁸ Imagination as creating harmony in differences ultimately creates the artistic community that allows members to interpret their own stories in the light of Christian stories and to discover their visions in the light of God's vision.

The imaginative environment is a community in which people are comfortably nurtured and respected. Since a community is, by definition, harmony in differences, it is thus an artistic environment. As Harris describes environment as an "organism of the world of art,"⁸⁹ the classroom is a place of art in which humans can relate everything to everything else. Moltmann understands the church community as the fellowship of the

⁸⁶ Osmer, *Teaching Ministry of Congregations*, 211-12.

⁸⁷ Harris, *Fashion Me a People*, 55-72.

⁸⁸ Harris, *Teaching and Religious Imagination*, 131.

⁸⁹ Harris, *Teaching and Religious Imagination*, 134.

Holy Spirit.⁹⁰ In this setting, the Holy Spirit harmonizes individuals with church communities. The fellowship of the Holy Spirit invites diverse experiences into a community, and invites a community into various experiences. The fellowship of the Holy Spirit that reconciles individuals with a community presides over the spiritual environment of imaginative teaching that emphasizes the wonder of the Spirit. The learning community must be a spiritual and mysterious environment.

The imaginative teaching environment is a democratic setting in which all participants feel free to raise their own voices and to respect other voices. Everyone in the classroom is a cooperator in the democratic classroom. When individuals listen to and speak to other voices, they can create a democratic classroom. Hooks indicates that it is important for all students to recognize that each voice is valuable and everyone is responsible for constructing a communal-learning community.⁹¹ The classroom is a place where all students present their own colors and create harmony with their different colors. Moore calls this a “dream for the art.”⁹² The classroom could also be seen as a kind of theater where people actively participate in a drama with their own roles. Greene indicates that the environment should be participatory because teaching is a process of participating in creating a community in the making.⁹³

In this respect, the classroom should become a hospitable and welcoming place in which everyone can share his or her intellectual, emotional, and spiritual experiences. Harris states that “the quality of the environment enabled them to move inside themselves

⁹⁰ Moltmann, *Spirit of Life*.

⁹¹ hooks, 35-44.

⁹² Moore, *Teaching from Heart*, 197-224.

⁹³ Greene, *Releasing the Imagination*, 132-33.

and be comfortable with the innerness they discovered there.”⁹⁴ Students have to feel free to express their emotions, daily stories, and spiritual experiences in a hospitable and welcoming classroom. Most of all, teachers and learners should create a comfortable classroom where everyone’s stories are welcomed, not ignored. This comfortable environment allows people to be where they are.⁹⁵ Therefore, in imaginative teaching, the classroom must be a safe, comfortable, and hospitable place. In addition, because all participants listen and speak to differences, the classroom is always an exciting place; it is never boring.⁹⁶ It should no longer be a place of fear, because the students are subjects in the classroom and creators of the learning community.

At the same time, the classroom is the place where all participants embrace transformative vision. The imaginative teaching environment is the place where people imagine a better world. Schipani refers to the Christian education environment as the “base community.”⁹⁷ The term “base” suggests that it is the basis or foundation towards the transformation of this world. The classroom is definitely the base camp for transformation and recreation in this world toward God’s vision. Therefore, imaginative teaching is creating the classroom into a visionary community. Greene describes the learning community as “a space infused by the kind of imaginative awareness that enables those involved to imagine alternative possibilities for their own becoming and

⁹⁴ Harris, *Teaching and Religious Imagination*, 132.

⁹⁵ Harris, *Teaching and Religious Imagination*, 131.

⁹⁶ hooks, 7.

⁹⁷ Schipani, 235-50.

their group's becoming."⁹⁸ In this sense, the classroom is a visionary camp to imagine alternative visions. Greene suggests that the classroom should be "the space where visions should take shape."⁹⁹

Therefore, the classroom is a place where teachers and students together dream dreams and visualize their visions through imagination. The tabernacle or synagogue was a visionary environment where the people of Israel had eschatological visions of Canaan or the Messiah. The tabernacle or synagogue was an imaginative environment where the people of Israel experienced God's presence and imagined their liberation from oppression and suffering as a part of God's promise and vision. The tabernacle and synagogue were imaginative places that motivated people to move toward the eschatological hope of God's promise. Indeed, Hooks describes the classroom as a place of promise and possibility.¹⁰⁰ In the classroom, all participants transgress their own boundaries and imagine the promise and vision of God. Hooks suggests that education should be a transgressive education, one that moves against and beyond boundaries.¹⁰¹ Therefore, the classroom is a place where people can imagine God's visions beyond their own boundaries.

⁹⁸ Greene, *Releasing the Imagination*, 39.

⁹⁹ Greene, *Releasing the Imagination*, 72.

¹⁰⁰ hooks, 39.

¹⁰¹ hooks, 12.

Chapter 6

Application of Imaginative Pedagogy and Teaching

Chapter 6 will apply the imaginative pedagogy and teaching to Jesus' teachings and also develop curriculum resources. This chapter describes Jesus as an imaginative teacher and creates four imaginative curriculum resources intended for Korean-American youths who are required to create harmony between the conflicts inherent in their two identities and two cultures.

Jesus as an Imaginative Teacher

Jesus was an imaginative teacher who harmonized divinity with humanity, knowing with doing, and the artistic flow of teaching with variables. Moreover, Jesus was an imaginative teacher who used symbols and parables, made people subjective, and stimulated human senses for effective teaching.

In the sense that Jesus taught in a multicultural setting, Jesus was an artistic teacher who sought harmony in different cultures. Pazmino explains that "Galilee was occupied by a mixed population and had a reputation for racial variety in and around its borders."¹ Since Jesus was born and grown up in this multicultural setting, Jesus was exposed to multiculturalism and likely used three languages: Aramaic, Hebrew, and Greek. Jesus had a multicultural background and did ministry in a multicultural setting.

Jesus reinterpreted traditions in light of multicultural experiences of people. Indeed,

¹ Robert W Pazmino, *God Our Teacher: Theological Basics in Christian Education* (Grand Rapids: Baker Academic, 2001), 67.

most of Jesus' teachings were not accepted by Jews because Jesus often reinterpreted Jewish traditions and the Scripture in light of his multicultural context. Jesus created a kind of borderland between the Jewish (or insider) community and the gentile (or outsider) community. Jesus constantly expanded the horizon of the Jewish tradition through interactions between insider and outsider. Herman Horne maintains that "Jesus lived in a world of ethical confusion. Nevertheless, Jesus taught successfully in this environment by preserving what was best from the past and extending it in new ways."² Thus, Jesus was an imaginative teacher who transformed past traditions in light of people's present cultures and experiences. As Horne affirms, "the old modifies the new, and the new enlarges the old."³ In the sense that Jesus did not ignore either the old or the new but synthesized the old with the new, He was an imaginative teacher who created harmony in differences.

Jesus also taught ideal and abstract truths along with the real or concrete truths. Hellenistic dualism separated the abstract from the concrete and valued the abstract or the spiritual more than the concrete. However, Jesus overcame the division between the abstract and the concrete. As Horne points out, "concepts without percepts are empty; percepts without concepts are blind."⁴ Likewise, Jesus harmonized abstract concepts with concrete percepts with the use of imaginative symbols, stories, and parables that connected heavenly truths with earthly narratives.

First, I affirm that Jesus-Christ was in himself a symbol or a metaphor expressing

² Herman Horne, *Jesus the Teacher: Examining His Expertise in Education* (Grand Rapids: Kregel Publications, 1998), 8.

³ Horne, 33.

⁴ Horne, 10.

harmony between the heavenly truth and the earthly story. Jesus Christ mediated humanity (Jesus) with divinity (Christ) through incarnating the invisible God into the visible God. Avis describes Jesus Christ as a form, “the whole pattern of divine truth embodied in an historical person and shining out through him into human history.”⁵ Through this harmony in Jesus-Christ, God has a relationship with people. Therefore, Jesus Christ functioned as Artist who harmonized God’s transcendence with God’s immanence. Groome states that “Jesus, the Second person of the divine Trinity, was as fully and bodily present as any human being could be present in the familial, cultural, religious, and social realities of his world.”⁶ Jesus Christ was perfect God and a perfect human. Therefore, Jesus Christ was symbolic and sacramental art, the meditation between divinity with humanity. Jesus Christ was an imaginative Artist who fully expressed the transcendent God through a human body.

Second, I maintain that Jesus was an imaginative teacher who harmonized the most appropriate vision for the most appropriate learner with the most appropriate teaching method in the most appropriate environment. In other words, Jesus artistically harmonized subject matter in a vision with variables in most of His teachings. The following tablet presents three examples of how Jesus artistically harmonized variables in His teaching.

<div>Teachings</div> <div>Variables</div>	A Samaritan Woman in a Well (John 4:1-42)	Lord’s Supper (Luke 22:14-20)	Jesus Stills the Storm (Matthew8:23-27)
Subject matter in Vision	Eternal Life	Remembrance of Jesus Christ	Faith

⁵ Avis, 1.

⁶ Groome, *Sharing Faith*, 304.

Teacher	Jesus	Jesus	Jesus
Learner	A Samaritan Woman	Disciples	Disciples
Environment	A Jacob's Well	In a House While they were eating	In a boat
Teaching Method	Water	Bread and Wine	Windstorm

In the story of the encounter between Jesus and the Samaritan woman, Jesus harmonized the physical water with the concept of “eternal life” in order to teach a Samaritan Woman who desired eternal life. Jesus artistically harmonized “eternal life” as a spiritual vision with the desire of the Samaritan woman as a learner, the well as an environment, and water as a teaching method. In the story of the Lord’s Supper, Jesus taught the meaning of His death (the subject matter) to the disciples who would face confusion (learners) with bread and wine (method) in a house where He was eating a Passover dinner with His disciples (environment). In this story, Jesus artistically harmonized variables for His teaching. In the story of Jesus’ stilling the storm, Jesus taught about faith (subject matter) to his disciples who were afraid of the windstorm (learners), using the windstorm (method) in a boat (environment). Thus, these three stories represent Jesus’ teaching as an imaginative act in which He harmonized the variables of teaching.

As these three teachings suggest, Jesus used the most appropriate teaching methods, such as lectures, questions, symbols, or parables in order to associate subject matter with the most appropriate environments. Roy B. Zuck states that Jesus addressed the same subject matter more than once, but always in various ways.⁷ Even though He taught the same subject matter in multiple teachings, Jesus continually grasped the teachable

⁷ Roy B. Zuck, *Teaching as Jesus Taught* (Eugene, OR: Wipf and Stock Publishers, 2002), 81.

moment, relating spiritual truths to learners' lives and situations.

Zuck also discusses Jesus' consideration of his hearers' attention and interests. He writes, "Jesus varied the length of the lectures; some were extensive, whereas others were quite brief."⁸ Jesus decided the length of a teaching, using a variety of methods and environments that accorded with his learners' needs, interests, and live situation. Jesus was an imaginative teacher who harmonized content with method and with context. Just as an artist properly integrates an artistic vision with various materials and environments, Jesus was Artist who used various parables and contexts in order to instruct learners about His vision.

Indeed, Jesus became the subject matter (vision), and at the same time, the method of God's teaching. Jesus said, "I am the way, the truth, and the life."⁹ In Jesus, a subject (the truth) is properly integrated with a method (the way) and a context (the life). Jesus' teachings such as symbols, parables, and metaphors serve as connecting points. As Horne writes, "the parable suggests the poetry of heaven by the prose of earth."¹⁰ The use of symbols, parables, and metaphors mediates spiritual truth with the earthly stories and contexts.

Just as I indicated in chapter 2 that imagination is the faculty to associate divinity with humanity, these symbols, parables, and metaphors are the language of imagination that associate divine truth with human lives and contexts. Thus, symbols, parables, and metaphors are artistic mediators of the variables of teaching. Horne asserts that "there is

⁸ Zuck, 81.

⁹ "Jesus said to him, I am the way, and the truth, and the life. No one comes to the Father except through me." John 14:6, NRSV.

¹⁰ Horne, 80.

duality of material and spirituality, yet an analogical unity.”¹¹ Imaginative languages such as symbols, analogies, and parables harmonize the spiritual vision with materials. Therefore, in Jesus’ artistic teachings, there was no real division among contents, methods, and contexts.

Third, Jesus also was an imaginative teacher in the sense that Jesus’ teaching was holistic. The vision of Jesus’ teaching was not limited to changing his learners’ thinking and reasoning. Jesus encouraged people to change not only their cognition, but also their minds, behaviors, and lives. La Verne Tolbert explains that “Jesus appealed to every aspect of the learner’s decision-making process, the mind (cognitive domain), the emotion (affective domain), and the behavior (psychomotor domain).”¹² Therefore, Jesus’ teaching sought the totality of the transformation of humans.

Just as artists often appeal to more than one of the senses in their work, Jesus used multiple senses in His teachings. Jesus could visualize the ideal subject with the use of parables, stories, and symbols. To do this is to create art, to visualize and picture the ideal through concrete or earthly materials. Jesus effectively taught people through auditory and verbal channels. Jesus also used seeing, hearing, feeling, and doing as learning channels.¹³ As an example, Tolbert cites Mary’s anointing of Jesus for burial. In this event, the disciples saw the anointing (visual), smelled the perfume (olfactory), and heard the prophecy (auditory).¹⁴ In many cases, Jesus effectively taught people by appealing to

¹¹ Horne, 81.

¹² La Verne Tolbert, *Teaching Like Jesus: A Practical Guide to Christian Education in Your Church* (Grand Rapids: Zondervan, 2000), 33.

¹³ Tolbert, 55.

¹⁴ Tolbert, 34.

multiple senses.

Chapters 8 and 9 of John exemplify holistic teaching. Jesus used the auditory channel by announcing, “I am the light of the world.”¹⁵ Because people can see light in their imagination, Jesus also used the visual channel in this statement. Then, to reinforce his assertion, He appealed to the visual sense by healing a blind man.¹⁶ At the end of this teaching episode, Jesus offered a verbal summary by contrasting the blind with those who see.¹⁷ In this example, Jesus effectively educated people through multiple senses such as auditory, visual, and verbal channels. In the New Testament, Jesus presented multiple visual miracles to people because the visual channel may have been the most effective teaching method in those contexts. Jesus also taught people in a boat and the mountains, effectively using people’s auditory channel when the audience and environment called for it.¹⁸ Just as artists are sensitive to seeing, hearing, feeling, smelling, and tasting, Jesus was likewise keenly attuned to the power of the senses.

Fourth, Jesus’ teaching was not fixed, but flexible. In the traditional curriculum design, emphasis has been placed on well-organized teaching that starts from setting up goals and environments, then deciding teaching methods, and ending with evaluation. However, imaginative teaching values the creative flow of teaching. Jesus’ teaching did not have a fixed order, but always seemed to be flexible. As Zuck states,

¹⁵ John 8: 12, NRSV.

¹⁶ John 9:7-8.

¹⁷ “...I came into this world for judgment so that those who do not see may see, and those who see may become blind.” John 9: 39, NRSV.

¹⁸ Several times, Jesus preached and taught people in a boat near a beach because the wind blew from the sea to the beach where people gathered together and the wind made the voice of Jesus louder. Jesus also taught the crowd in the mountains several times, where His voice would have been magnified through an echo.

Jesus did not follow a set of curriculum that required him to sit down with his learners for a designated amount of time each day. His lessons came as teachable moments, as unplanned, spontaneous occasions. As Jesus was flexible, open to questions and interruptions and spontaneous in his teaching, so teachers today can learn to be more flexible.¹⁹

Therefore, Jesus' teaching was not fixed in order, but was always spontaneous and responsive to variables such as learners' questions and interruptions, the movement of the Spirit, and environments. Jesus grasped the teachable moment, relating spiritual truths to learners' lives and situations. The teachable moment, in which Jesus was able to catch visions in learners' contexts, was also the moment of the wonder of the Spirit. Most of Jesus' teachings were spontaneous and improvised in the wonder of the Spirit.

In many cases, Jesus taught and explained subject matter from the learners' particular situations and various events in their lives. In other words, Jesus' teaching did not follow a set of fixed steps or a curriculum (goals, contents, organizations of environment, evaluations). Jesus was an artistic teacher who artistically disordered order. Indeed, Jesus planned his teachings from multiple starting points: environment, spiritual vision, the wonder of the Spirit, teaching materials, or other variables. However, it is important that Jesus grasped the teachable moment in which he harmonized all the variables of teaching.

Fifth, Jesus' teaching was imaginative in the sense that Jesus empowered people to be subjective in this world. Groome states that "Jesus' style of ministry empowered people as agent-subjects in history."²⁰ When Jesus called his disciples and taught them, He was not dominant over them, but had partnership with them. Jesus taught them to be

¹⁹ Zuck, 70-71.

²⁰ Groome, *Sharing Faith*, 304.

subjective in their partnership with God. In many cases, Jesus committed His authority and missions to His disciples as His agents. During His ministry, Jesus disciplined His disciples as agent-subjects for God's drama. Jesus empowered the blind to see, the dumb to hear, the hungry to eat, and the downhearted to rejoice so that they could become subjective agents in human history. After Jesus died, resurrected, and ascended into the heaven, His disciples could play their roles as subjective actors in this world.

I summarize the imaginative teachings of Jesus by contrasting them with traditional rabbinical teachings. While some rabbis continually repeated their teaching and required their students to memorize the Scriptures and traditions, Jesus used imaginative symbols and stories that were easy to remember. In other words, while rabbis focused on tradition, Jesus' teaching harmonized traditions with learners' stories. Unlike Rabbis who emphasized repetition for learnings and required people to memorize them, Jesus used imaginative languages such as metaphors and parables that made people absorb His sayings. Jesus also related a spiritual vision to artistic methods and contexts.²¹ While the Rabbis tended to teach Torah as a written resource, Jesus used various senses such as seeing, hearing, smelling, and feeling. Therefore, Jesus' teaching was perhaps more memorable than those of the rabbis. Whereas the rabbi often taught Torah in a fixed, indoor location, Jesus taught the ideal truth through various media and environments, often outdoors while walking.²² In short, unlike the traditional rabbis, Jesus was an artistic teacher who harmonized a subject matter, media, learners' stories, and environment.

²¹ Zuck, chap. 10.

²² Zuck, chap. 3.

Imaginative Pedagogy of Jesus Christ

Jesus taught people through the artistic flow of four movements: remembering, encountering, visualizing (imaginative reflection), and actualizing. Jesus led people to creatively reflect on traditions and their lives and to make decisions for action using imaginative reflection. Jesus was an imaginative teacher who creatively reinterpreted tradition in light of human lives, visualizing and actualizing new visions in a dialectic between traditions and human lives.

Jesus used a variety of the tools of imaginative reflection, such as questions, symbols, parables, and stories in most of his teachings. Jesus harmonized the four movements of the imaginative pedagogy by asking questions and responding to people's questions. Zuck explains that "Jesus' pedagogical arsenal was full of interrogations of various kinds that pierced the minds and hearts of his listeners."²³ Jesus helped people visualize new visions by asking questions. Jesus' questions were among His artistic skills²⁴ that functioned to harmonize the four movements.

By asking questions, Jesus motivated people to turn their attention to His teachings. Jesus sometimes began a teaching by asking questions and sometimes finished a teaching by asking questions. Jesus also answered questions the learners raised. As Zuck claims, "in Jesus' lectures, Jesus allowed for and even welcomed interruptions by questions,

²³ Zuck, chap. 10.

²⁴ Zuck, 161.

because he eagerly longed to respond to problems (questions) raised by his students.”²⁵

Questions that raise conflicts and tensions help people reflect deeply on their traditions and lives. Jesus’ teachings were responsive to learners’ needs and problems. Jesus led people to make decisions by asking questions and answering questions. Horne points out that Jesus’ teachings often exhibited the circulation: problem-solution-action.²⁶ Jesus raised problems by asking questions, let people find solutions by themselves, and allowed people to make decisions. Therefore, in Jesus’ teachings, questions played a role in harmonizing people’s traditions, experiences, and actions.

Jesus also used parables as tools of imaginative reflection that harmonize the ideal with the real. Jesus motivated people to imagine truth through parables. Horne states that “like any work of art, the parable is the union of the real and the ideal, the material real with the spiritual ideal.”²⁷ Parables integrate traditions with people’s lives and offer new awareness to initiate action. Parables arrest people’s attention and are easier to recall.²⁸ A parable seeks harmony between spiritual truths and human interests and reminds people of the truth. In many cases, Jesus used parables to contrast two opposing realities.²⁹ These contrasting parables lead people to reflect on their lives, choose (visualize) the better, and actualize the better life. Parables as contrasts relate truth to decision-making

²⁵ Zuck, 162.

²⁶ Horne, 43.

²⁷ Horne, 80.

²⁸ Zuck, 186.

²⁹ “Many of Jesus’ parables build on the principle of contrast: the two sons, one of whom said he would not work in the vineyard but did, and the other who said he would but did not; the five foolish virgins and the five wise virgins; the sheep and the goats in the judgment of the Gentiles; the priest and the Levite who did not help an injured man and the good Samaritan who did; the one lost sheep in contrast to the ninety-nine other sheep; the one lost coin and the other nine; the one lost son and the elder brother; and the proud Pharisee in contrast to the humble, repentant tax collector.” Zuck, 220.

that enhances people's ability to understand the world. The parable engages people in the kind of wisdom³⁰ that empowers their lives and strengthens their relationship with God.

Thus, Jesus created harmony out of the four movements with tools such as questions and parables. Neither did Jesus ignore any one of the four movements of imaginative pedagogy, nor did he emphasize one of the four movements over any other. Jesus yielded to the artistic and flexible flow of the four movements, valuing each one. First, Jesus valued tradition. In Matthew 5: 17, Jesus says, "do not think that I have come to abolish the law or the prophets; I have come not to abolish but to fulfill."³¹ Jesus came to reveal a new reinterpretation of tradition. Jesus made many arguments with the Pharisees and Sadducees about the interpretation of tradition. Zuck states that "to fulfill the Law and the Prophets means starting with it as it stands, and bringing it on to completeness; working out the spirit of it."³² Jesus did not destruct traditions but completed them. Jesus never overlooked traditions, but always reinterpreted them in light of His learners' lives.

Jesus did not ignore people's needs, interests, experiences, and lives. Zuck writes that "Jesus was a dynamic, remarkably effective teacher; never boring, always stimulating; never obtuse, always clear; never pompous or distant, always personal and lovingly concerned." Jesus' teachings were interesting because He related His teachings to His learners' interests and lives. Jesus espoused the kind of the learner-centered education that contemporary educators value. Jesus responded to the cultural needs and interests of people. For example, Jesus used metaphors of farming, harvesting, and

³⁰ Pheme Perkins, *Hearing the Parables of Jesus* (New York: Paulist Press), 16.

³¹ NRSV.

³² Zuck, 97.

shepherding. These metaphors drew His learners' attentions and interests because many of them were engaged in agricultural lifestyles and experiences.

Most of all, Jesus valued the holistic transformation of human behavior. To Jesus' disciples, to learn was to live and to do what they learn. In many cases, Jesus invited people to "follow me,"³³ which means following Jesus' way of living. In fact, the notion of 'following' presupposes living and acting. For Jesus, knowing is not separate from living and acting. Jesus taught people through his life and His disciples learned through their life with Jesus. As Horne asserts, "Jesus lived what he taught."³⁴ Jesus taught the value of harmony in living, knowing, and acting.

The following three Biblical stories represent examples of the imaginative pedagogy of Jesus. They support the argument that Jesus sought harmony among the four movements.

Movement Stories	Tradition	Lives	Reflection	Actions
Matthew 19: 16-22	Command ments, Eternal life	Many possessions	On other three movements	Go, sell, give, Come, and Follow me.
Luke 7: 36-47	Woman as Sinner Reinterpret ation of sin	Story of two debtors	On other three movements	Bathing Jesus' feet with her tears and drying them with her hair Simon's action
John 6: 25-40	The Manna Story	Bread	On other three movements	"Whoever comes to me will never be hungry"

In the story of Matthew 19: 16-22, a rich young man came to Jesus and asked, "Teacher,

³³ Matthew 8:22, Mark 2:14, 10:21, Luke 5:27, 9:59, 18:22, and John 1:43, NRSV.

³⁴ Horne, 73.

what good deed must I do to have eternal life?”³⁵ Jesus responded to him by asking a question: “why do you ask me?” Then, Jesus answered “Keep the commandments.” Jesus wanted him to reflect on his question and his life in light of the commandments as traditions. Finally, in verse 22, Jesus asked the young man to practice (act) the commandments in his life: “Go, sell your possessions, and give the money to the poor ...then, come, follow me.”³⁶ This Biblical passage represents harmony of the four movements. A rich young man started to ask a question about his life. Jesus brought tradition (the commandments) and action (keep them) into His teaching so that the rich man could reflect on his life in light of tradition. Lastly, Jesus reinterprets tradition as the commandments in relation to the concerns of the rich man’s life (possessions and money) and suggests appropriate actions (go, sell, give, come, and follow). In this story, action (go, sell, and follow) also plays a role in guiding the rich man to reflect on his life and to reinterpret tradition. The four movements are artistically repeated, combined, and rearranged in this teaching of Jesus.

In the story of Luke 7: 36-47, Jesus started his teaching from the action of a woman. A woman began to bathe Jesus’ feet with her tears and dried them with her hair. Her action was used as an imaginative reflection tool for Jesus’ teaching to His disciples. Then, Jesus introduced a story (lives) about two debtors: one owed five hundred denari, and the other fifty. This story also played a role in prompting imaginative reflection because it relates truth to human lives. Next, Jesus compared the woman’s action with

³⁵ Matthew 19: 16, NRSV.

³⁶ Matthew 19: 21, NRSV.

Simon's action, guiding Simon to reflect on his life and actions.³⁷ Finally, Jesus reinterpreted the tradition about sin and forgiveness in light of the woman's action. In this story, Jesus' teaching is originated with the woman's action. He introduced a story (imaginative reflection) as a connecting point between traditions and learners' experiences, led Simon to reflect on his action, and finally finished his teaching by proclaiming a new interpretation (imaginative reflection) of tradition. In this story, imaginative reflection repeatedly harmonizes the various movements.

In John 6:25-40, Jesus begins his teaching from the thoughts and life contexts of the crowds. Jesus said to the crowds, "you are looking for me, not because you saw signs, but because you ate your fill of the loaves."³⁸ Then, Jesus contrasted the earthly food that nourishes the body with the food of eternal life with the use of imaginative reflection. Jesus interprets the meaning of the manna story (tradition), further leading the people to reflect on their lives. Then, Jesus linked the bread, manna, to eternal life with God. Finally, Jesus proclaimed, "I am the bread of life. Whoever comes to me will never be hungry, and whoever believes in me will never be thirsty."³⁹ Jesus finally asked the people to act (come and believe). This teaching began with issues concerning earthly life and moved from human life to tradition, from tradition to reflection, and from reflection to action. This story also presents a harmony of the four movements.

These three biblical stories present Jesus as an imaginative teacher whose teachings did not represent any fixed formula, but the artistic flow of the four movements.

³⁷ "You give me no water for my feet, but she has bathed my feet with her tears and dried them with her hair. You gave me no kiss, but from the time, I came in she has not stopped kissing my feet." Luke 7: 44-45, NRSV.

³⁸ John 6: 26, NRSV.

³⁹ John 6: 35, NRSV.

Additionally, Jesus interpreted traditions in light of people's lives and actions and at the same time, people's lives and actions were reinterpreted in light of tradition. Parables, stories, and questions are tools for imaginative reflection in these three stories.

Furthermore, the reinterpretation of imaginative reflection is deeply involved in people's action. In the sense that Jesus harmonized tradition, lives, imaginative reflection, and action, Jesus was an imaginative teacher who followed the imaginative pedagogy.

Four Imaginative Curriculum Resources for Korean-American Youths

This section illustrates how the imaginative pedagogy and teaching can be applied to the church curriculum for Korean-American youths who experience the confusion of having two identities living in two cultures. The imaginative pedagogy should be applied to the Korean-American church curriculum which has serious dichotomies between tradition and the current lifestyles, theologies, and educational backgrounds of today's teachers and learners. The imaginative pedagogy and teaching can overcome these disconnects. Therefore, I will apply the imaginative pedagogy to the curriculum of Korean-American youths who are living in a borderland between the Korean culture and the American culture. I will develop four curriculum resources to relate Christian traditions to the particular situation of Korean-American youths. For the development of these curriculum resources, I will follow the four movements of the imaginative pedagogy.

Seeking Harmony between Korean-American Lives and Biblical Stories

This section will explore the relationship between the lives of Korean-American youths and Biblical narratives. Figure 11 indicates the unique characteristics of the Korean-American youth's experience.

Figure 11: Korean-American Youths as Chameleons

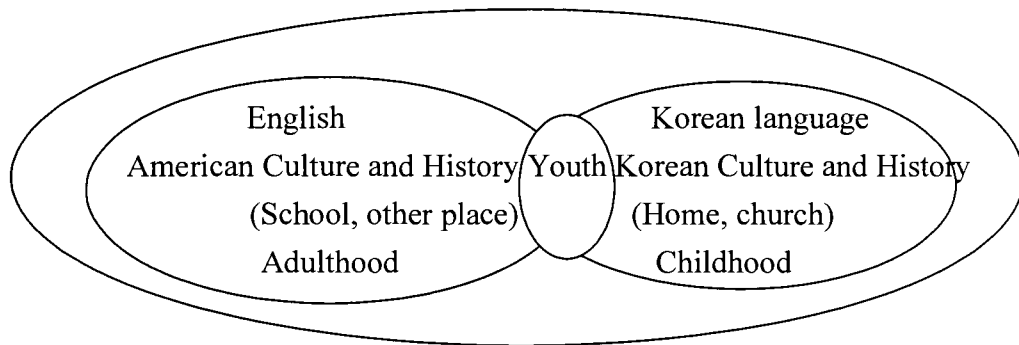


Figure 11 compares Korean American youths who live in two cultures as chameleons. In a sense, Korean-American youths frequently have to change their cultural colors as they live in tension between the American culture and Korean culture. They experience confusion of identity in these mixed cultures. Essays in a book edited by Donald Ng demonstrate that just as Moses faced questions of identity, belongingness, and direction concerning the people of Israel as a minority in Egypt, Asian Americans also face these problems.⁴⁰

Nevertheless, these conflicts and confusions allow Korean-Americans to have special visions and roles in this world. They create a new nexus of two cultures and contribute to bridging two cultures. Korean American youths do not need to follow either American or Korean tradition and vision; rather, they have to realize their own missions and visions as Korean-American youths. In the book, *One in Christ*, Ng and Lawrence

⁴⁰ Donald Ng ed., *Asian Pacific American Youth Ministry: Planning Helps and Programs* (Valley Forge: Judson Press, 1988).

Pay compare the relationship between Jewish-Christian and Gentile (Galatian)-Christians with that between western-American Christians and Asian-American Christians.⁴¹

Korean American teenagers need to realize their own identities and roles as Korean American Christians just as Gentile Christians had their own unique roles in the early church. The harmony that can be found between the lives of Korean-Americans and these Biblical stories generates four visions or guiding narratives for Korean-American youths.

Most curriculum resources for Korean-American youths tend to force the Korean-American youth to learn only Korean culture and to ignore their unique characteristics as Korean-American youths. Until recently, church educators have considered them to be either Koreans or Americans. In Korean-American churches and homes, they have generally been regarded as Koreans. At school and other settings, they are often regarded as Americans. This can cause confusion of identity. Many church curriculum resources and programs for Korean-American youths have emphasized the teaching of Korean traditions such as Korean language, Korean culture, Korean traditional music, and showing Korean movies. The influence of these Korean traditions may increase the confusion of the Korean-American youth because they have to learn the Korean tradition although they were born, have grown up, and are now living in America.

That Korean youth ministers and educators would regard them as Koreans rather than Korean-Americans is an example of the hidden curriculum. Another common element of the hidden curriculum in Korean-American churches is the tendency to view becoming American as negative. This hidden value might make Korean American youth feel guilty about being American. In order to avoid this conflict, I argue that they are

⁴¹ Donald Ng and Lawrence M. Pay, *One in Christ: The Letter to the Galatians from an Asian American Perspective* (Valley Forge: Judson Press, 1988).

neither Korean nor American; rather, they are Korean-Americans. I will focus on developing imaginative curriculum resources that help to create and nurture their identity and gifts as Korean-Americans. The subject matter of the following four curriculum resources are related to this vision.

A Vision for Four Curriculum Resources

The program I propose will consist of four sessions. This program could be held after Sunday worship, in Bible study gatherings, or at a special event such as a retreat. Each session will take about one hour. This curriculum will be composed of four sessions. The first session, “War? Korean Vs. American Identity,” intends to heal the confusion of identity faced by Korean-American youths. In this session, Korean-American youths will recognize themselves not as Koreans or Americans, but Korean-Americans. The second session, “My Parents were Korean, but I am Korean-American,” heals the lack of communication between parents (elders) and Korean-American youths, and addresses the conflict between parental and cultural expectations of Korean-American youths. In this session, Korean-American youths can explore how their parents’ immigration stories may have influenced their own visions for their lives in America. In the third session, “From Hopelessness and Visionless to Hope and Vision,” the hopelessness or lack of vision of Korean-American youths can be transformed into hope and vision. The last session, “Nurturing Korean American Youth,” proclaims their identity and visions through the process of celebrating their new identity as Korean-Americans. These four sessions invite Korean-American youths to discover their stories and gifts as Korean-Americans. These issues in four sessions are interrelated with each other and are deeply engaged in the

artistic flow of the four movements of the imaginative pedagogy.

In each of these four sessions, the four movements will be harmonized with each other. Imaginative reflection will play the role of integrating tradition, learners' lives, and actions. Also, the flow of movements in each session will be creatively and flexibly determined in accordance with the five variables of teaching as an imaginative act. I presuppose that the flow of the movements is always flexible in relation to the variables. The first movement could be the last, the last movement could be the first, and they can repeat or be recombined with each other.

Actualization of the Four Sessions

Session One: War? Korean vs. American Identity

Subject Matter in Vision: Through imaginative reflection on their lives, youths can realize that they are neither Korean nor American, but Korean-Americans. Teaching methods for this vision can include a buzz group⁴² and audio-visual materials⁴³ such as a movie. Korean American youths can also share experiences of times when they felt confusion of identity as Korean-Americans. Through sharing and discussing their identity, they can discover their identities as Korean-Americans. Discussion⁴⁴ and the making of a mosaic prominently fill feature in this session.

⁴² "Buzz Group: The total group is divided into smaller groups (3 to 6 in each) to provide an opportunity for reaction to a problem, a lecture, an audio-visual resource, or other presentation." Donald Ng and John Stevens Kerr, "Effective Methods in Youth Ministry," in *Asian Pacific American Youth Ministry*, ed. Ng, 70.

⁴³ "Audio-Visual: This is a method which uses eye- and ear-gates for communicating ideas." Ng and Kerr, *Asian Pacific American Youth Ministry*, 70.

⁴⁴ "Discussion: Ideas are shared orally in a group." Ng and Kerr, *Asian Pacific American Youth Ministry*, 70.

Environment: Two large round tables and a white board are placed in the classroom. The teacher writes, “Korean” on a piece of paper and places it on one table, and an “American” sign is placed on the other. Using enough regular, white paper for each learner, the teacher draws a large human figure on each sheet of paper. The teacher also prepares the audio visual equipment to play a movie. Lastly, the teacher sets out Korean and American magazines that have colorful pictures and words. The mood of the classroom needs to be contemplative, meditative, and comfortable.

Artistic Movements:

Imaginative Reflection on Life Stories (15 minutes): All of the Korean-American youths who participate in this program assemble in the classroom. Then, the teacher asks them to choose if they consider themselves Koreans or Americans, and asks them to have a seat around the corresponding table: “Korean” or “American.” After students choose one of the two, the teacher asks why they chose as they did. The teacher can stimulate a debate on their identity and write down on the white board what students share and discuss in light of their life stories and experiences.

Imaginative Reflection on Life Stories (15 minutes): The teacher briefly introduces the content of the TV situation comedy, *All American Girl*,⁴⁵ in which a Korean-American adolescent undergoes inner conflicts between the two identities. After watching selected parts of the movie, the youths discuss their experiences and lives with each other in light of the movie. They should be encouraged to locate their unique positions or roles in American society through reflecting on their lives or the movie.

Imaginative Reflection on Action (10 minutes): The paper on which large

⁴⁵ *All American Girl*, “Young Americans,” episode 18, January 31, 2006 (originally aired March 15, 1995).

sketches of a human form are drawn is offered to each person. The teacher asks them to create a mosaic using Korean and American magazines and newspapers so that students can express their identity with materials written in Korean and English. They are asked to creatively form and color the human figure through pasting parts of magazines onto the paper. After finishing that, they can describe their confusion of identity or their identity as Korean-Americans through their mosaic. The teacher can lead students to critically reflect on and creatively engage in their mosaics. Through this process, students may realize they are neither Korean nor American. Their mosaics may symbolize their identity as Korean-Americans.

Imaginative reflection on church tradition (10 minutes): The teacher introduces several verses (Galatians 3:23-29 and Corinthians 5:17)⁴⁶ of the Bible to students. The teacher compares Jewish Christian faith with Gentile (Galatian) Christian faith, and may ask questions about the commonalities and differences between the two.⁴⁷ The teacher encourages students to explore the identity and role of Korean-American Christians. The teacher explains the roles and gifts of Korean-Americans in light of the roles and gifts of Galatian-Christians.

Imaginative Reflection and Action (5 minutes): The teacher can ask students to draw analogies that represent Korean-Americans. In creating and evaluating these analogies, students listen to and talk about their roles and identities as Korean-Americans. Then, they can make decisions as Korean-Americans in this world.

⁴⁶ These passages indicate the conflict between Jewish Christians and Gentile Christians.

⁴⁷ Ng and Pay, *One in Christ*, 10-19.

Session Two: My Parents were Korean. I am a Korean-American

Subject Matter of Vision: The youth have the power to rehabilitate the broken communication they may have with their parents by asking about and listening to their parents' or grandparents' experiences of immigration. Appropriate teaching methods for this vision can include audio-visual materials (recordings) and a resource-person.⁴⁸ In this session, young people may solve conflicts with their parents or grandparents. As a teaching method for this vision, discussion and meditation on conflict with their parents can be used. The youths can discover and value their roles as second-generation children of Korean immigrants through the artistic flow of this session.

Environment: The teacher can record an interview with parents or other adults who had interesting immigration experiences. Those interviewed will also be encouraged to share their expectations and advices for Korean-American youths. The teacher can also invite one or two of the parents of the youths to share their expectations for young people and to explain the reasoning behind their expectations. The teacher can have the learners prepare for their parents' stories of immigration,⁴⁹ by answering several questions about Korean immigration to America.⁵⁰ The teacher can pre-set chairs according to the number of participants, making a circle with the chairs to create a welcoming mood for youths, their parents, and seniors in the church.

⁴⁸ "Resource Person: A person who has extensive knowledge of a subject is called upon to provide knowledge the group needs." Ng and Kerr, "Effective Methods in Youth Ministry," in *Asian Pacific American Youth Ministry*, ed. Ng, 72.

⁴⁹ Refer to the following book: Byong-suh Kim and Sang Hyun Lee, eds., *The Korean Immigrant in America* (New Jersey: Association of Korean Christian Scholars in North America, 1980).

⁵⁰ See Appendix A.

Artistic Movement:

Imaginative Reflection on Life Stories (10minutes): All youths in the classroom close their eyes. The teacher asks them to remember conflicts they have had with their parents or elders in their lives or churches. With their eyes still closed, the teacher can ask the following questions: Why does this conflict with parents or elders happen to you? What do your parents or elders force you to do? Are there different values between you and your parents (or elders)? Where do you think the differences come from? How were the conflicts solved? Do these conflicts still exist between you and your parents? Students sit in silence for a while.⁵¹ Then, they are asked to share only their emotional responses to these questions.

Imaginative Reflection on Life stories (15minutes): The teacher plays video or audio interviews with the parents or other adults. After that, the young people can reflect on what they have seen or heard. Then, they compare the content of the video or audio to that which they wrote down about their understanding of their parents' expectations toward them. They may be sympathetic with their parents' suffering surrounding the immigration process. This should help them to better understand their parents' expectations, perhaps realizing why their parents expect them to study hard or learn special skills or techniques.

Imaginative Reflection on Church Tradition (15minutes): The teacher narrates some stories from Exodus in the Bible. The students compare the stories of their parents' immigration to those of the people of Israel. They may find similarities between the two

⁵¹ "Use Silence Creatively: Bible Studies often feel too rushed when there is no time taken to think about what is being read or discussed. Consider including a time of silence when people may reflect, write, meditate, or pray about their response to Scripture." Roberta Hestenes, *Using the Bible in Groups* (Philadelphia: Westminster Press, 1983), 51.

stories. Also, students can compare Moses' expectations and advice for Israel's second generation, who entered Canaan, to their parents' expectations and advices for the second generation Korean-American youth. At the end of this movement, the teacher can read Joshua 1:1 as a hopeful message for the Korean-American youth.

Imaginative Reflection and Action (15minutes): In this movement, the teacher reminds the youth of their parents' expectations and advice. Then, the teacher divides students into three groups and gives a question to each group.

Questions for the first group: Why do your parents seem to have expectations and advice for you? How can you accept their expectations and advice?

Questions for the second group: If their expectations and advice are not appropriate for you, how will you respond to their expectations and advice?

Questions for the third group: What are your roles as second generation Korean-Americans' living in America?

Then, the teacher leads the three groups to share their answers with each other. Through this process, they can learn how to respond to their parents' expectations and advices. Most of all, they can mull over what they have to do in American society as the second generation of Korean immigrants, as opposed to their first-generation parents.

Session Three: From Hopelessness and Visionless to Hope and Vision

Subject Matter of Vision: The youths reflect on their hopelessness and make a statement of hope for their lives. For this vision, a case study and a role-play that deals with the topic of Korean-American teenagers' lack of vision and hope can be used. The

youths can make practical decisions for change in their behavior. Brainstorming⁵² may be a suitable decision-making teaching method for this vision.

Environment: A teacher sets up a projector and a screen in the classroom. The teacher can make a projection for the Korean-American teenagers' cases-studies and the script for the role-play. The teacher can provide coffee, tea and cake to students to promote comfortable mood. In addition, balloons, flowers, and/or pictures in the classroom symbolize hope and vision.

Artistic Movement:

Reflection on Life Stories (20minutes): The following case-study is presented to students through the projector. The case represents the life of Korean-American youths in America.

Case Story	Young-Mi is eighteen years old and a Korean-American girl. When she was three years old, she and her parents immigrated into America. Her hobby is shopping for name brand products with her friends. Her only goal is to make a lot of money because money would enable her to buy everything that she wants. Her parents run a store near home and are so busy that they cannot pay attention to their daughter. Thus, her parents do not have enough time to talk with her. Most of all, it is difficult for her to have deep conversations about her problems and worries with her parents because of language barriers. Her loneliness fuels her interest in shopping with her friends and drives her to value only money. She is now lonely.
Role Play	Role-Play: Young-Mi, Her parents, Her friends, Her teacher in the church.

Imaginative Reflection on Life Stories (15minutes): Based on the case study, brief scripts for the role-play are offered to students willing to play roles. After acting out the role-play, students share their feelings and thoughts about their roles. Through sharing

⁵² "Brainstorming: Ideas are expressed in a climate of complete freedom." Ng and Kerr, "Effective Methods in Youth Ministry," in *Asian Pacific American Youth Ministry*, ed. Ng, 70.

feelings and thoughts, and reflecting on their roles, the youths may better understand why Young-Mi experience lacks of vision and experiences despair in her life. The story can encourage youths to think about their own lives and visions.

Imaginative Reflection on Church Tradition (10minutes): The teacher reads biblical passages such as Ephesians 1:18-19, Philippians 1:20-21, or 1 Thessalonians 4:13-18, which are related to the topics of “hope” or “hopelessness.” In light of these passages, learners can reflect on the degree of hopelessness or lack of vision they find in their own lives. They may discover that hope and vision can be found in God. They can read together those stories of the Bible or the teacher can talk about various biblical role models⁵³ who have offered hope to the hopeless, and vision to visionless.

Imaginative Reflection on Action and Action on Reflection (15minutes): The students are asked to meditate on their futures and to make practical statements on how to nurture hope and vision. Then, they share their practical statements with the class. Their statements need to be very specific, describing things they can practice in their homes and schools. Circle-response, in which each person shares a problem and a practical statement in turn, will be useful in this process. After sharing their statements, students fold their statements into a paper plane and fly it to the air as a gesture of hope.

Session Four: Nurturing Korean-Americans

Subject Matter of Vision: Session one, two, and three have encouraged youths to develop their decision-making skills and to present their visions as Korean Americans.

⁵³ Stories of Joseph, David, and Daniel can be offered to students. They could be role models for Korean-American youths because they left Israel and lived in other countries.

For this vision, circle response and discussion can be used. The youths are encouraged to value themselves as Korean-Americans and to find their gifts as Korean-Americans. For this vision, students fill out a “Gifts Inventory”⁵⁴ and discuss it.

Environment: The teacher makes or brings a small box (time capsule) in which to put the Commandments the youths create. The teacher makes enough copies of the “Gifts Inventory” for each student. The teacher can also prepare tea and snacks for the final celebration party for the students. Therefore, the classroom needs to be set up to encourage a celebratory and visionary mood.

Artistic Movement:

Imaginative Reflection on Church Tradition (15mininutes): After praying, the teacher and students can reread Joshua 1:1, Corinthians 5:17, and 2 Corinthians 5:17, which were used in the previous session. This may remind students of what they previously learned and connect it to today’s instruction. These two verses can motivate Korean American youths to realize their vision and identity as Korean American youths.

Imaginative Reflection on Life Story (10minutes): Every student is given the “Gifts Inventory” handout. All students fill out the “Gifts Inventory.” Then, on three separate index cards, each person, as a Korean-American youth writes down “one gift he/she brings to the church, one gift he/she can contribute outside the church, and one gift he/she did not know existed or was surprised about.”⁵⁵ After filling out the three cards, they are all collected and redistributed to different student, and every student can read three responses written by other participants.

⁵⁴ See Appendix B.

⁵⁵ Choy-Wong, “Role of Youth in the Church,” in *Asian Pacific American Youth Ministry*, ed. Ng, 142.

Imaginative reflection on Life Story (10minutes): The students discuss their common gifts as Korean-American youths. The teacher asks them some questions such as: What roles can you play with your gifts in your church and in American society as Korean-American youths? If you consider your gifts, what kind of person would you like to turn out to be in the future? What do you think about Korean-American roles in this world? How can you contribute to this world with your gifts as Korean-American youth? These questions can help youths discover their vocations and make decisions as Korean-Americans.

Imaginative Reflection and Action (10minutes): The students are asked to create commandments together for their lives as Korean-American youths. They can create new identities and visions as neither Koreans nor Americans, but as Korean-Americans. Their commandments can be preserved in a box just as the Ten Commandments in Old Testament were kept in a Tabernacle. Acting as an Old Testament priest, one of the youths can open the box, symbolizing the tabernacle, and pick one out of the box. The commandment is read, after which the students are given time to reflect on their lives. The tabernacle box can motivate students to reflect on their lives whenever they look at it.

Action on Reflection (20minutes): All class participants will celebrate their rebirth as Korean-Americans. They may invite themselves and their parents to the celebration party. The Korean American youths can preach their roles and vocations as God's distinctive subject-agents to the audience from a pulpit. They may cry out together, "I become a Korean-American Christian."

Teaching Tips of Session Four for Teachers

How can teachers improvise the flow of the movements? When teachers teach the four sessions, they can use improvisational skills and tips in relation to the five variables of teaching. This section shows how teachers can improvise the flow of movements when they teach session four.

First, the teacher can decide the flow of teaching in accordance with the mood and environment of classroom when he/she teaches session four. Because the environmental mood of session four is visionary and celebratory, the teacher can start from the youths' proclamation of rebirth as Korean-Americans. If the mood becomes participatory and active, the teacher can lead students to the activity of making commandments or preaching on their identities and gifts in the celebration party. Then, the teacher can transition toward other movements, addressing the special gifts and roles of the Korean-American youth in America.

If the mood is holy and contemplative, teachers can start from reading the Bible with the students. If they do not yet have any affirmation of their roles and gifts in the American culture, the teacher can start with asking several questions about their life stories. In other words, if the students are still confused about their identity and role as Korean-Americans, the teacher can lead students to realize their gifts and roles by asking questions about their feelings and experiences as Korean-Americans and by sharing their life stories. If it seems more appropriate to the mood of the group, the students can also write their thoughts on their gift inventory cards rather than sharing aloud. By doing this, the teacher can allow more time, enabling students to mull over their identities and roles. Therefore, the teacher has to be able to sense the mood of the environment in order to

create the improvisational flow of session four.

Second, when deciding the appropriate flow for teaching, the teacher needs to be attentive to the feedback present in the Korean-American students' faces, gestures, actions, and responses. If students show gestures or actions of confusion or conflict of their identity and roles, the teacher can flexibly transition to the movement that better promotes a discussion or thoughtful contemplation of the differences and gifts of Korean-Americans. If students seem to want to continue asking questions about and arguing over their identities and roles, the teacher can lead students to discuss and contemplate their experiences and lives as Korean-Americans in a way that best guides the students toward a constructive exchange.

Though flexible, the teacher does need to lead students toward movements and actions that foster cooperative or constructive exchanges, the celebration of rebirth generally grows out of cooperation and interrelationship. Still, if the teacher senses the students are filled with great energy and vitality, the teacher can direct them toward active exchanges to require vitality and energy.

The teacher can be flexible in deciding the flow of teaching according to students' questions and responses to the teacher's questions. If students ask questions about actions, the teacher can focus the movement on action. If students ask questions about the church tradition or their lives, the teacher can focus the movement on tradition or the students' lives. If students continue debating on and questioning their identities or roles, the teacher can emphasize reflection on their lives and traditions. Thus, the students' questions or their responses to questions can decide the order and flow of teaching session four.

Third, the teacher needs to catch the holy moment in which Korean-American

youths realize their holy roles or gifts as Korean-Americans. The holy moment is deeply related to the variable, wonder of the Spirit. Although wonder of the Spirit can derive from any of the movements, it should be related to the Bible passage. In other words, wonder of the Spirit can remind students of the Bible passages that they already studied in sessions one, two, and three. The Spirit may illuminate what the Bible says or connect what the Bible says to what the students' stories say. Therefore, when the teacher and students sense the variable, wonder of the Spirit, in the classroom, the teacher can relate the Bible story to the students' experiences or vice versa. In other words, if the holy moment of realizing their identity as Korean-Americans derives from human experiences, the teacher can lead students to connect it with biblical tradition. Conversely, if the holy moment derives from the Bible, the teacher can link it to the movement of the students' lives, comparing the Bible story with the students' stories.

Fourth, the teacher may encounter silence from the students in the classroom when he/she teaches session four. The silent moment may be the moment of imaginative reflection. The teacher needs to catch the Holy moment when students are silent after reading the Bible passage by having the students write gift inventories, or asking and answering questions, or simply allowing time for silent reflection. The teacher needs to allow some time for the Korean-American youths to contemplate their differences and realize their roles and gifts when they are silent. Silence is a signal that students are moving toward reflection on tradition, experiences, or actions.

Fifth, emphasizing the subject matter of this session to be "The Korean and American gift" may encourage students to share their life stories. This subject matter enables students to start from or to move toward the life experiences of Korean-

Americans. The stories of some of the Korean-American youth can motivate other students to become interested in the subject matter. The subject matter of this session can emphasize and guide the movement of the youths' experiences in the improvisational flow of teaching.

The Flow of the Four Movements and Variables in the Four Sessions

In each of the four sessions, I intentionally do not number or order the flow of teaching because it should always be flexible according to these five variables: vision, teacher as evaluator, students' needs and responses, wonder of the Spirit, and environment. Sometimes, a variable is most important, but it could sometimes be ignored because it is a variable. Therefore, I cannot predict how those variables will play in each session because they make teaching improvisational. Each session has many probabilities for the artistic flow of the movements. In these four sessions, the four movements of remembering, encountering, visualizing, and actualizing can be repeated and combined with each other to create various flows of teaching. In other words, any number of orders of the four movements can be made in harmony with the five variables. Even though a teacher teaches the same subject matter in different classes, she or he may teach with different flows of movements because disparate variables exist there.

A teacher can constantly evaluate his or her teaching through the youths' degree of attention, gestures, questions, responses, and interests, and may change the order of the teaching. In addition, the teacher can evaluate the teaching process by referencing the visions of teaching, or he or she may reflect on the visions and change the vision through the flow of the movements. In these four sessions, the teacher can develop and encourage

the youths' imagination by using the tools of imaginative reflection: symbols, pictures, stories, role-play, movie, discussions, and questions. These stimulate learners to use as many senses as possible. The environment has to reflect and express the vision of each session. These four sessions value deep conversations and dialogues among students. Students will be subjective and participatory learners in these four sessions.

The success of these four sessions can be evaluated by five criteria. First, the teaching of the four sessions can be evaluated by the harmony of the five variables. In other words, a teacher can evaluate his or her teaching by sensing the degree of harmony present among the vision, students' lives, wonder of the Spirit, and environment. The teacher evaluates the students' learning at every moment and may change the flow of teaching. The second criterion is whether the four movements of imaginative pedagogy are artistically harmonized with each other. The teacher should evaluate if these four movements are included and harmonized with each other in the teaching and learning process. Third, these four sessions might be evaluated by how many students actively participate in various activities: discussion, role-play, making vision statements, creating Commandments, reflecting on the movie, and celebrating new birth. If most of them actively participate in those activities, the teaching may be successfully evaluated. Fourth, in order to evaluate how long the effectiveness of the event has been sustained in students' lives, after one or two weeks, the teacher might reconvene with the class members in order to evaluate the longer-term effectiveness of the four sessions. Fifth, if all students make their own practical statements or commandments, those statements or commandments (actions) might be regarded as a criterion for the evaluation of teaching, because one of the intentions of this curriculum is to prompt action of the Korean

American youth toward their lives and future.

Chapter 7

Conclusion: Under the Tree of Imagination

When I taught in a class about one year ago, I asked every class member to bring food to share for the last class of the semester. When every student brought and shared his or her own food in the classroom, I was amazed by the variety of colorful offerings, such as various drinks, water, fruit, snacks, bread, and several Korean foods. One student even brought plates for others, though all members had forgotten to ask someone to bring plates, and thus every student had a plate to eat from. What a wonderful dinner! It was even better than I had expected it to be. I felt the wonder of the Spirit at that moment. I asked to myself and students, “Who and what made this harmony?” I was once again reminded that all human beings have imagination as the capacity to create harmony in differences. Under the Spirit of imagination, all of the class members imagined the best food for themselves. Under the Spirit of imagination, human beings can harmonize the self with others.

The phrase, “Under the Tree of Imagination,” the title of chapter 7 derives from the phrase “under the mango tree” that Freire uses in his book, *Pedagogy of Hope*, Freire describes “under the mango tree” as the process of consciousness in which humans ask questions of and to talk to themselves.¹ Freire emphasizes solitude under the mango tree. Solitude does not mean exclusion or isolation, but undertaking reflection to view the self in relationship with others and to make new visions for this world. He identifies “under

¹ Freire, *Pedagogy of the Hope*, 30.

the mango tree” as the place to rediscover and re-create self-identity.²

Freire’s term, “under the mango tree,” reminds me of a beautiful tree that was near my home in my childhood. Under that tree, I rested, smelled the scent of the tree, and recovered my vitality. When I had worries and problems, I went ‘under the tree.’ When I was tired, I used to take a nap under the tree. Under that tree, I tasted physical, mental, and spiritual peace, and reflected on my life, prayed to God, recovered my vitality, and created a new vision in the wonder of the Spirit. Therefore, “under the tree” was where I imagined my past, present, and future. I recognize that being “under the tree” is similar to the role of imagination. Just as “under the tree” was where I bridged the self with others and with the Spirit, “under the tree of imagination” is the place where people take rest, rediscover the real self, reconcile with others and God, recover vitality, and dream dreams.

Therefore, the vision of imaginative pedagogy and teaching is to invite people “under the tree of imagination.” Under the tree of imagination, humans can become artistic poets who reflect on their lives, get inspiration from God, visualize a vision toward this world, and attain energy for the actualization of the vision. Under the tree of a beautiful harmony and rhythm of imagination, human beings write poetry together with their verses in this world. In the movie, “Dead Poet’s Society,”³ the teacher, Keating, asks students, “What will be your verses in a poetic world?” Poetic imagination enables humans to know what verses are theirs and to write their verses in this poetic world.

I conclude that imagination plays the role of harmonizing knowledge with lives,

² Freire, *Pedagogy of the Hope*, 26.

³ Robin Williams, perf., *Dead Poet’s Society*, DVD, dir. Peter Weir, perf. Ethan Hawke and Robert Sean Leonard, Walt Disney Pictures, Burbank, CA: Touchstone Pictures, 1984.

“already” with “not yet,” centralization with decentralization, forming with transforming, universality with particularity, mind with body, the Spirit with the spirit, Beauty with beauty, the conscious with the unconscious, an individual with a community, and humanity with divinity. Imagination creates harmony. Since humans have imagination as the capacity to create harmony, they are inherently interactive, relational, communal, holistic, and creative. Therefore, they constantly renew and reconstruct the self in light of others and the old in light of the new.

Since imagination continues to create a new vision in human history as God’s revelation, imagination is not the traditional notion of fancy that is separate from the real. The imagination empowers people to visualize God’s drama and to participate in it. Therefore, imagination makes Christians have not only intellectual, but also active and passionate faith. In her commencement speech at the graduation ceremony at Harvard University, J. K. Rowling, author of “Harry Potter,” asserted, “we do not need magic to change the world, we carry all the power we need inside ourselves already: we have the power to imagine better.”⁴ As Rowling states, imagination is not a kind of magic that is separate from the human history. It is the mysterious power to develop human history. Humans do not need any magic because they already have the power to imagine an invisible God and a love-oriented world as drama of God. At the same time, the power to imagine is given to humans from God not for domination over others, but for service and care toward others.

According to the image of Artist, humans are created as artists who visualize the better and actualize it with their imagination. They can imagine God, a world of love and

⁴ On June 5, 2008, J. K. Rowling said this at the conclusion of her address at Harvard University at 4:27 PM.

care, and their vocations through the image of God. Humans have the capacity to involve in and reflect on tradition in light of their present lives, to visualize new visions, and to actualize them. In short, imagination is the capacity to harmonize tradition, experience, imaginative reflection, and action. On the basis of this understanding of imagination, I have developed an imaginative pedagogy that seeks the artistic, repetitive, and rhythmic process of four movements: remembering, reflecting, visualizing, and actualizing. The rhythm of the four movements is created or repeated according to the five variables of imaginative teaching. Therefore, this study overcomes the dualism between pedagogy and teaching. The imaginative pedagogy and teaching are not fancy, but they are real because they are applicable to Jesus' teachings and appropriate for today's curriculum resources.

I imagine that the imaginative pedagogy and teaching will be visualized and actualized in the future. I will keep imagining a better artistic and an ever more beautiful flow of the four movements to harmonize the variables in my teaching.

Under the tree of imagination, I now taste the wind of the Spirit of imagination.

Appendixes

A. Who Am I?¹

1) Who was the first person in your family to come to the United State? For example, grandfather (name is not necessary). In what year did this person come?

2) What work did he/she do before leaving for the United States?

3) Did he/she come alone?

4) What route did he/she take? What stops we made on the way?

5) What was the main job held (held for the longest time) in the United States?

¹ Carole Chuck, "Who Am I?" in *Asian Pacific American Youth Ministry*, ed. Donald Ng (Valley Forge: Judson Press, 1988), 88.

B. Gifts Inventory²

1) I am good in.....

Music, art, dance, drama, Writing, singing, speaking, reading, Humor, organization, visitation, being, up-front in events, cleaning, painting, Performing maintenance, using my hands, Doing research, record keeping, understanding, history, Working with statistics or numbers, dealing with money, Fund raising, greeting persons, meeting strangers, negotiating, handling conflict situations, Leading prayers, teaching, leading groups, Translating, cooking, writing calligraphy, working on computers.

2) Discovering My Gifts

Some things I believe I do well are:

Some things I think I'm not very good at are:

If given the chance, I think I might be good at:

One new thing I have tried recently that went pretty well was:

Who encouraged me to try the above? What made him or her think I could do that? Does he or she often encourage me to try a new thing?

Who are the "mentors" (the wise, loyal advisers) in my life?

² Kathryn Choy-Wong, "The Role of Youth in the Church," in *Asian Pacific American Youth Ministry*, ed. Ng, 143.

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